

Qingbai Ware: A Study of Raozhou Porcelain  
of the Song Period

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## Abstract

Kilns in Raozhou established themselves as leading porcelain manufacturers during the Song period, aided by an abundant supply of good raw materials, a privileged geographical position, and a growing demand for refined porcelain vessels both in China and abroad. Conditions such as these, as well as the history of Raozhou kilns, are considered in the brief introduction where other kilns in the south that produced similar wares are also mentioned.

The main section of the present study is devoted to the chronological development of the ware, and the datable tomb finds in Chinese archaeological journals are extensively discussed. This section is divided into chapters according to shapes, and different types of designs are discussed within a tentative chronological framework, with emphasis on following the developments of individual design schemes. A large number of specimens from collections outside China are referred to, in an effort to establish a relatively complete chronological sequence for each design. Comparisons are also made with products of other leading kilns, such as Ding, Yue or Yaozhou, and considerations are given to possible origins of the shapes and designs that are represented.

Finally, a general picture of the chronological development of the ware is given in the conclusion, followed by a bibliography and a descriptive list of illustrations.

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### Abbreviations

BMFEA: Bulletin of the Museum of Far Eastern Antiquities, Stockholm

KG: Kaogu Tongxun, called Kaogu from 1959

KGXB: Kaogu Xuebao

TOCS: Transactions of the Oriental Ceramic Society

WW: Wenwu Cankao Ziliao, called Wenwu from 1959

NB: Full details of articles published in Chinese periodicals,  
as well as English translations of Chinese book titles, are  
given only in the bibliography.

## I. Introduction

### i) General Background

China under the Song dynasty saw a rapid growth in commercial activities which led to the increased wealth of well-to-do families and thus created a favourable climate for various branches of arts and crafts to flourish. Heights of refinement attained by some of the leading artists and craftsmen of this age remain unsurpassed to this day. The exuberant and outward looking Tang culture was replaced by a more restrained, somewhat introverted culture, brought about by the oppressive presence of the increasingly powerful barbarians in the north and the incapacity of the Song government to deal with the problem. However, taste for luxury and extravagance was untrammelled amongst the wealthiest members of the society, particularly during the Southern Song period, in cities such as Hangzhou, the densely populated capital. Urbanization, carried to an unprecedented degree during this period, was most noticeable in the south and had become an irreversible trend marking an era which seems strikingly modern in every aspect. Factors behind the changes were without doubt numerous, complex and inter-related, but some of the more important ones should be elucidated here. (1)

Above all, the increase in agricultural productivity must be noted, since this eventually allowed the extensive urbanization to occur, which then stimulated commercial and industrial activities. This increase was brought about primarily as a result of continued progress in farming technology and intensified development of the Jiangnan region, although incentives given by the change in land ownership from the state-

controlled land tenure system to the privately owned manorial organization should not be forgotten. Corresponding alterations in the taxation structure certainly favoured developments along this line, and their consequences were multiple. (2)

First of all, a remarkable degree of specialization in crops other than basic foodgrains took place, together with a proliferation of rural periodic markets which formed the basis of a national market. This tendency naturally led to the development of regional craft industries, and the better organization of water transport and credit instruments helped internal trade to flourish. (3) The older system of closed-off officially controlled city markets, with legal restrictions confining merchants and artisans to specified quarters of cities serving mainly as administrative centres, collapsed. The structure of business grew more complex, and the ownership and the management of capital became differentiated. Even government officials are known to have taken part in commerce, by way of providing capital to various kinds of business combines. (4)

Faced with these changes, Song government not only restrained itself from restrictive measures, but rather encouraged this tendency considering trade as an activity which made a useful supplementary contribution to the economic system of the time. It had already accepted commodities other than grains as means of tax payment at an early stage, but from the middle of the Northern Song period an increasing proportion of revenue was drawn from trade, in particular from ever

flourishing overseas trade. Superintendencies were first instituted around the middle of the Tang period, but their number and importance increased rapidly towards the end of the Southern Song period, reflecting the government's need to compensate for the tremendous financial burden created by repeated incursions of the barbarians and the growing number of officials. Also, a network of internal customs stations was built up, and levies on commerce became an important source of the state revenue. (5)

Cities began to absorb a larger proportion of the population and their character changed dramatically. Previously, their function had been almost solely administrative and military, but their new role as commercial and industrial centres began to prevail. Particularly cities in the south saw a rapid expansion as a result of the shift of economy from the north to the south, which was accelerated by the establishment of Song capital at Hangzhou. Many officials and merchants who enriched themselves through agricultural exploitation and trade led a leisurely life in these cities, and their swelling demand for all kinds of luxury items further stimulated already growing activities in trade and craft industries. Specialist shops were set up, selling not only exotic items but also goods produced in China, such as fans, jewellery, silk, lacquer, porcelain or articles in precious metals. (6)

Porcelain became an important commodity in this strongly market-oriented economy, and the unprecedented proliferation of kilns all over China, many of which seem to have been opened primarily to

meet a local demand, suggests a much wider economic basis for this growing industry, cutting across diverse strata of the society. High quality products of leading kilns such as Ding, Yue or Yaozhou met the demand of high-ranking officials, wealthy landowners or merchants and also of the court, while lesser quality products of these kilns, as well as cheaper imitations produced by smaller kilns, catered for more modest members of the society. There were also important kilns operating solely to meet the demand of ordinary people, such as Cizhou, or filling a specific demand with a limited range of products, such as Jian, and kilns in the coastal provinces of Fujian and Guangdong supplying goods mainly for overseas trade. (7)

Ceramic industry was quickly turned into an efficient, highly organized, profit making business concern, and many kilns seem to have employed a large number of both skilled and unskilled labourers involved with different stages of production. (8) The growing demand for porcelain and stoneware brought about a considerable increase in the output of kilns, which would not have been possible without intensive division of labour. Direct government tax was imposed on kilns from early Song times, and repeated increases in taxation later put a further pressure to rationalize the means of production, by introducing moulding or more economic methods of loading kilns. (9)

Patronage by the court did not play as important a role as it did later in Ming times, and although wares were ordered by or sent to the court, sometimes as tributary gifts, they seem more likely to have been used either for large banquets or as gifts to officials or visiting foreign

dignitaries. (10) With the exception of Guan or Ru ware, it is doubtful whether ceramic wares found easy access to the inner realm of the court, where jade and gold vessels seem to have been cherished above anything else. (11)

Outside the court, the predominance of silver-ware is obvious from various accounts of life in both Kaifeng and Hangzhou. (12) The use of silver-ware was so commonplace that even restaurants, albeit of a certain category, served food in silver vessels, not only in their premises but also for outside catering. It is only natural to assume that, given these circumstances, silver-ware occupied the prime position amongst household items of the wealthy, which would have included choice examples of bronze, lacquer, or porcelain as secondary items. This precedence is also reflected in the fact that products of many leading kilns of this period show a strong influence of metalwork both in terms of shape and design. (13)

Despite this secondary position given to porcelain, as a substitute for silver-ware, scattered literary evidence suggests that at least some of the scholar-officials considered finer specimens of renowned kilns as worthy of attention in their own right. (14) Indeed it is with this class of people, many of whom resided in provincial towns with relatively modest means, that porcelain seems to have found favour alongside local landowners and other people of similar standing. Demand from this substantial intermediate class, together with demand for coarser, cheaper wares from lower classes combined to constitute a solid economic basis for the rapid expansion of existing

kilns and the setting up of new kilns, often imitating wares of popular, well-established kilns. Strong demand from overseas also prompted many kilns to be set up in coastal regions in the proximity of main seaports, and porcelain, together with silk, occupied an important position in overseas trade. (15)



- (1) For a concise account of the economic history of the time, see M. Elvin, The Pattern of the Chinese Past, Stanford, 1973; see also Y. Sudo, Sōdai Keizaishi no Kenkyū (Studies in the Economic History of the Song Dynasty), Tokyo, 1962; Y. Shiba, Sōdai Shōgyōshi no Kenkyū (Studies in the History of Commerce of the Song Dynasty), Tokyo, 1968; S. Aoyama, Tō-Sō Jidai no Kōtsū to Chishi Chizu no Kenkyū (A Study on the Communications Systems of Tang and Song China, and of the Development of Their Topographies and Maps), Tokyo, 1963; E. A. Kracke Jr., 'Sung Society' in Far Eastern Quarterly 14, 1955, 475-488
- (2) M. Elvin, op.cit., ch.9
- (3) Ibid. ch.10 and 11
- (4) Ibid. ch.12
- (5) For the establishment of superintendencies see T. Fujita, 'Sōdai no Shihakushi oyobi Shihaku Jōrei' (The Superintendency of Merchant Shipping and Regulations Concerning it under the Song Dynasty) in Tōyō Gakuhō VII, No.2, 1917, 159-246; figures of government revenue from overseas trade are recorded in Yuhai, compiled by Wang Yinglin, ch.186; see also Li Xinchuan, Jianyan Yilai Xinian Yaolu, ch.183; for a geographical record of overseas trade see Zhao Rukuo, Zhufanzhi (1225) and P. Wheatley, The Golden Khersonese, Kuala Lumpur, 1961

- (6) J. Gernet, La vie quotidienne en Chine à la veille de l'invasion mongole, Paris, 1959, ch.1 and 2; E. Balazs, 'Une carte des centres commerciaux de la Chine à la fin du XI<sup>me</sup> siècle' in Annales 4, 1957, 589-593
- (7) For an up to date general survey of Song kilns and their products, see Zhongguo Taocishi, Beijing, 1982, 227-292; see also M. Tregear, Song Ceramics, London, 1982
- (8) A dedicatory stele dated to 1105 found at Tangyangyu in Xiuwu Xian states that more than a hundred families were involved in the ceramic industry, providing livelihood for many. See WW 1954, No.4, 44-47; for a similar stele found in Tangyin Xian, see WW 1956, No.7, 36-37; see also remarks concerning the ceramic industry found in Hong Mai, Yijianzhi, anecdote entitled 'Xiao Xian Taojiang' in ch.4 of vol.6, part 3 (Yijian Sanzhi Si)
- (9) See Sekai Tōji Zenshū (new edn.), vol.12, Tokyo, 1977, 153; for a technical study of 'fushao' method, see KG 1974, No.6, 386-393
- (10) An edict concerning the officially approved rate of replacement due to breakage for porcelain stored at government offices suggests that porcelain was also used extensively as vessels of daily use for government officials. See Qianyuan Tiaofa Shilei, ch.36, section on warehouse regulations

- (11) The use of such precious materials was restricted by an official edict: *ibid.* ch.3, section on regulations concerning costumes and utensils; the only ceramic ware mentioned by Zhou Mi in his description of the emperor's quarters is Guan ware, listed alongside gold and silver vessels, jade cups, or vases in jade, crystal, gold or Persian glass: Wulin Jiushi (ca.1280), ch.2; see also ch.9 for a detailed list of tributary gifts which included items in jade, gold and other precious materials, as well as bronze and Ru ware vessels; according to Lu Yu, Ding ware was not accepted by the court because of unglazed rim, and only Ru ware was used: Laoxue'an Biji (1228), ch.2
- (12) See Meng Yuanlao, Dongjing Menghualu (1147), ch.4; Wu Zimu, Menglianglu (1274), ch.16; Zhou Mi, *op.cit.*, ch.6
- (13) M. Medley, Metalwork and Chinese Ceramics, London, 1972; see also WW 1961, No.11, 48-52; Wenwu Ziliao Congkan, vol.8, 1983, 116-120 and 133-135
- (14) A number of contemporary remarks are recorded in Lan Pu, Jingdezhen Taolu (1815), ch.8 and 9
- (15) See G. Wong, 'Chinese Blue and White Porcelain and Its Place in the Maritime Trade of China' in Chinese Blue and White Ceramics, Singapore, 1978, 51-75

## ii) Qingbai Ware: Porcelain from Raozhou

The term 'qingbai' is commonly used to designate white porcelain with a bluish transparent glaze produced by a large number of kilns in southern China during the Song and Yuan periods. The term occurs in several contemporary texts, but in most cases it seems to designate both celadon and white porcelain, as a shortened, combined term made of 'qingci' (celadon) and 'baici' (white porcelain). (1) However, it also occurs as a descriptive term in Jiang Qi's 'Tao Ji', which is now considered to have been written during the Southern Song period, and the use of this term as meaning 'bluish white' seems justified. (2) The alternative antiquarian term of 'yingqing', which is still in use today, originally referred to Yongle white porcelain with 'anhua' designs, and was only later extended to include the Song ware under discussion. (3) People in Song times probably classified the ware simply as 'baici' (white porcelain), or, to be more precise, if referring to kilns in Raozhou whose products seem to have dominated the domestic market, as 'Raozhouci' (porcelain from Raozhou) or 'Raozhoubaici' (white porcelain from Raozhou). (4) Jiang Qi also recorded that the ware was once called 'Raoyu' (jade from Raozhou).

Qingbai ware is distinguished by a high-fired, translucent, pure-white body with very low iron content which was made from micaceous 'cishi' (porcelain stone), weathered and altered volcanic rock that seems to be distributed over a wide area in the south. (5) This porcelain stone, rich in quartz and fine potash mica, containing also a variable amount of

soda feldspar and a small amount of clay substance, was ready to be thrown and fired after being thoroughly crushed and levigated, having sufficient plasticity and refractoriness. (6) The bluish tinge of the glaze is derived from a small amount of iron oxide naturally contained in raw materials reacting to a reduced atmosphere during the firing, and although some conscious effort may have been made to enhance the effect, it is primarily attributable to the geological nature of the porcelain stone that was mixed with lime and wood ash to constitute the glaze. (7)

Amongst many kilns in the south that produced qingbai ware, Jingdezhen in the county of Fuliang, in the prefecture of Raozhou in present-day northern Jiangxi province, was without doubt the most active, innovative and influential centre of production. Its privileged geographic position, with easy access through Chanjiang and Poyanghu to the great artery of Yangzi, together with a vast amount of raw materials available nearby, contributed immeasurably to its success. The pre-eminence of Jingdezhen and its continued prosperity would not have been possible without these advantages. Some kilns further south in the provinces of Jiangxi and Guangdong produced qingbai porcelain from early Song times, sometimes of remarkable quality. Many kilns were opened later in Fujian province, stimulated by the strong demand from overseas. However, the quality of their products was often variable, possibly due to difficulties in obtaining good raw materials, and their dependence on local markets or overseas trade limited the scope of their developments. (8)

Despite recent excavations carried out in the Jingdezhen area surprisingly little is known about the early development of the ceramic industry in the region, and it is difficult to say what kind of wares were produced before the 10th century. (9) There are a number of records that refer to the production of pottery in Tang and pre-Tang times, and although there is no reason to summarily discredit such records, as long as they are not confirmed by archaeological evidence, the question of their being legendary or factual must be left an open one. Assuming that the latter proved to be the case, the wares themselves must have been of little significance, most probably ordinary household wares for daily use made almost solely for the local market, and the above-mentioned records do show that the kilns were operated only occasionally, when agricultural demand for labour was low. (10)

During the Five Dynasties period, simple, mostly undecorated celadon and white ware bowls were produced by kilns at Yangmeiding, Shihuwan, Hutian, Liujiawan and Huangnitou. The majority of bowls produced at this time had deep rounded sides and either a foliated or a lapped rim. These, as well as shallower bowls, were stacked on top of each other during the firing and a ring of spur-marks is usually found on the inside. Ewers and covered boxes were also made, and the influence of the already highly acclaimed Yue ware was very strong, especially for celadon production. The white ware was made already with a pure-white, high quality porcellaneous material, covered with a thinly applied colourless glaze. (11)

This white ware seems to have become the main product of Jingdezhen by the beginning of the Northern Song period, with the introduction of new, more refined shapes and a new kiln loading method using individual saggars and disc-shaped supports made of fireclay. (pl.7 and 15) Spur-marks are no longer seen on the inside of these bowls, and this improvement, as well as the elegant shapes adopted by the potters, resulted in Raozhou being recognized as one of five major kiln centres alongside renowned kilns such as Xing, Ding or Yue, as early as in late 10th century. (12) Celadon production seems to have been abandoned, as the newly found success with the white ware would have made efforts to rival Yue celadons seem futile. (13)

Raozhou porcelain is also listed among wares stored in the grounds of the imperial palace from early Song times, and according to Jiangxi Tongzhi, wares were ordered by the court when the city, hitherto called Changnanzhen, was renamed Jingdezhen during the reign of Jingde. (14) Their products were beginning to be distributed to remote parts of China in the early years of the 11th century, including areas occupied by the Khitans in the north. Various new shapes were adopted in the course of the 11th century, often taken from contemporary metalwork, and incised or carved designs, sometimes of great complexity, began to appear on increasingly refined pieces. However, the majority of pieces were plain during this period, and the main appeal of the ware seems to have lain in simple, elegant shapes enhanced by a thinly applied, subtly tinted glossy glaze. Although the glaze was often extensively crazed

and tended to have a yellowish tone in the first half of the 11th century, a better control of kiln atmosphere during the firing seems to have been achieved in the second half, resulting in a more even quality.

The quality of Jingdezhen porcelain seems to have attained the highest level in the late Northern Song period, i.e. late 11th to early 12th century, with restrained, fluently executed designs complementing a finely potted, beautifully fired porcelain covered with an evenly applied pale blue glaze which has, by this time, become largely free from crazing. It is not surprising that such a ware should prove to be popular not only in China but also in distant parts of the world, including north-eastern coast of Africa. (15) Many high quality qingbai pieces from Jingdezhen have also been unearthed from Liao and Koryo tombs, alongside products of other well-established kilns such as Ding, Yue or Yaozhou. (16)

In addition to the kilns continuing production from earlier times, such as Yangmeiding, Hutian, Nanshije or Huangnitou, a large number of smaller kilns were set up in the Nanhe area, near the sources of porcelain stone. It has now become clear that Song qingbai ware was made with porcelain stone alone, without the addition of kaolin, which was made possible by the micaceous nature of the material and its low alumina content. (17) However, only the upper layers contained the desirable amount of alumina (18-19%), and as this material was quickly exhausted, many of these kilns had to close down at the beginning of the Southern Song period, as well as larger kilns such as Nanshije or



Huangnitou. (18) Invasion and occupation of the north by the Jurchens could also have played a role in the decline of these kilns, as markets in the north were now lost. Competition from the newly established kilns in Fujian province meant that the markets in the South-East Asia were also beyond the reach.

Despite this gloomy picture, production at Jingdezhen continued apparently unimpeded during the first half of the Southern Song period, led by the adaptable, highly innovative potters at Hutian. Kilns were also set up in the city of Jingdezhen itself, and it was only towards the end of the 12th century that the impact of the dwindling supply of good raw materials became painfully obvious. Although the repertory of shapes seems to have become somewhat impoverished, many carved bowls of good quality continued to be made during the 12th century, often fired in the upright position. The 'fushao' firing method, introduced sometime in the 11th century, became increasingly the norm under the pressure of higher taxation and because of the lower alumina content (below 17%) of the raw materials that were available at this time. (19) Moulding also became the norm as the decline in quality had to be compensated by an increased output, and carved designs tended to become dissolved and sketchily executed. Small family-run workshops were set up from the beginning of the 12th century, producing moulded boxes and jarlets bearing their names, and many examples were exported to Japan by the middle of the 12th century.

The decline in quality is particularly noticeable in the 13th

century, when many of the literally 'mass-produced' bowls or dishes were poorly fired, resulting in greyish or yellowish colour of the glaze.

(20) A vast majority of these vessels were moulded and rather roughly finished, but some carved designs seem to have been continued, especially on bowls that were still fired, occasionally, in the upright position in individual saggars. A fair number of tall meiping vases were also made during this period, sometimes of remarkable quality. They seem to have proved very popular, with examples excavated in the distant provinces of Sichuan and Shaanxi, as well as in Japan. (21) These vases were heavily potted, so that they did not collapse during the firing. Among wares made of coarser materials, moulded vases imitating bronze shapes, and various burial objects, including granary models or tall vases with applied mythical motifs, ought to be mentioned. (22) Many examples of the latter were found in 13th century tombs in Jiangxi province, often in the vicinities of Jingdezhen, suggesting that they were made only for the local market.

Discussing reasons for the decline of kilns at Jingdezhen, Jiang Qi mentions competition from other kilns producing similar wares, such as Linchuan, Jianyan or Nanfeng. (23) Harsh taxation is also blamed, alongside corruption of officials and abusive practices of powerful merchants. However, the varied products were still being sent to all the neighbouring provinces, and to distant provinces such as Sichuan, covering practically the entire domestic market that existed at the time. In addition to qingbai ware, brown-glazed bowls were made by the

kilns at Hutian, and these were sent to Zhejiang province. (24) Even pieces that were poorly fired, and spurned by buyers from other provinces, could be sold in the provinces of Anhui and Jiangsu.

The only source of good quality porcelain stone at this time was located to the east of Jingdezhen, at Jinkeng, and porcelain stone from other sources, such as Hukeng, Lingbei or Jietian was used for secondary products. Reddish clay from Renkeng, Gaosha or Ma'anshan was used for making saggars or moulds, although it seems to have been sometimes mixed with better materials to produce coarser wares. The glaze was prepared with limestone from Yushan calcined with layers of brushwood and persimmon branches, to which crushed porcelain stone from Lingbei was added. (25) When pieces were shaped, decorated and glazed, they were carefully put into the kiln and after the taxes were duly paid, the firing took place, lasting for a day and two nights. A strict division of labour seems to have existed, with different stages of production such as preparation of clay, saggarr-making, throwing, glazing, or various methods of decoration kept distinct from each other. When the firing was over, merchants thronged to make their selections, before the wares were purchased, recorded and carried to the river.

Such was the picture of porcelain manufacture at Jingdezhen during the first half of the 13th century according to Jiang Qi, and the situation seems to have remained more or less the same until the end of the Southern Song period, possibly with a further decline in activities due to a slackening demand caused by the Mongolian invasion. Kilns

do not seem to have sustained any serious damage during the turbulent years, and a full-scale production is likely to have been resumed shortly after the return to peace and order. The new regime, encouraging overseas trade, proved to be highly beneficial to Jingdezhen kilns which, with the discovery of kaolin, that could be mixed with the existing supply of porcelain stone to produce a stronger porcelain body, and the introduction of striking underglaze painted designs, responded eagerly to a huge demand from overseas and saw a rapid expansion over the next hundred years.

- (1) The term occurs in passages concerned with shops in Ducheng Jicheng (1235, anon.) as well as in Wu Zimu, *op.cit.*, ch.13; see also G. Wong, *op.cit.*, 54-55
- (2) Jiang Qi, Tao Ji, in Fuliang Xianzhi (1682 ed.); this version is reproduced with an article by Liu Xinyuan on the date of this text, notes by Bai Kun and a translation into modern Chinese by Yan Shilin in Jingdezhen Taoci, vol.10, 1981; see also an incomplete translation published in S. W. Bushell, Oriental Ceramic Art, New York, 1899, 178-183; J. Ozaki, 'Gen Shōki Tōkiryaku' (Research on 'Taojilue' by Yuan writer Jiang Qi) in Tōji IX, No.5, 1937
- (3) G. Wong, *op.cit.*, 55 (note 42)
- (4) Similar expressions occur in contemporary texts for products of other renowned kilns, such as Ding ware: Chūgoku Tōji Zenshū, vol.9, Kyoto, 1981, 180; other possible terms include 'Raoqi' or 'Raozhouqi', meaning vessels from Raozhou
- (5) See ch.2 and 3 of an article on kaolin by Liu Xinyuan and Bai Kun published in Zhongguo Taoci 1982, No.7, 141-170; many southern kilns producing qingbai ware seem to have depended on local supply of similar materials, and even Longquan celadons are believed to have been made with the same kind of porcelain stone to which a special clay with high iron content was added. See KGXB 1973, No.1, 131-156
- (6) N. Wood, 'Some Implications of Recent Analysis of Song Qingbai

- Ware from Jingdezhen' (paper delivered to the first International Conference on Ancient Chinese Pottery and Porcelain, Shanghai, 1982)
- (7) EDXR analysis of both qingbai and Longquan celadon glazes show a remarkable similarity between the two, and the pale, bluish colouring of the former is due to very low amounts of iron and titanium found in the body. A strong bluish tinge would indicate a slightly higher iron content, while a greenish tinge would result from a higher titanium content: R. Tichane, Those Celadon Blues, New York, 1978, 129-137
- (8) Many of these kilns had to close down after a relatively short period of production. See the following section (iii) and a summary in Chūgoku Tōji Zenshū, vol.16, Kyoto, 1984, 159-168
- (9) Speculations about the possible link between Hongzhou ware, mentioned in Lu Yu's Cha Jing, and early Jingdezhen wares seem to have become futile since the discovery of Tang kilns in Fengcheng Xian. However, Tang kilns producing similar wares were also found in Linchuan Xian, and it seems fairly likely that kilns were operating in Tang times in the Jingdezhen area producing wares belonging to the same group. See WW 1958, No.2, 23-24; Zhongguo Taocishi, 200-210; Zhongguo Taoci 1982, No.7, 136-138
- (10) Jiangxi Tongzhi (1879), ch.93, section on 'taozheng' (pottery administration); see also Jingdezhen Taocishigao, Beijing,

- 1959, 45-52; G. Hasebe, Keitokuchin (Jingdezhen), Tokyo, 1978, 77-83
- (11) WW 1953, No. 9, 82; WW 1955, No. 1, 111; WW 1980, No. 11, 39-49; KG 1985, No. 4, 365-370; Gugong Bowyuyan Yuankan 1980, No. 1, 13; J. M. Addis, 'A Visit to Ching-te-chen' in TOCS 41, 1975-1977, 1-34; China's Beauty of 2000 Years, Tokyo, 1965, no. 218-225; Kiln Sites of Ancient China, London, 1980, no. 224-226
- (12) Sekai Tōji Zenshū (new edn.), vol. 12, 350; the source mentioned is Taiping Huanyuji (ca. 980), but porcelain is not listed among the products of Raozhou in the relevant section (ch. 107). See also Zhongguo Taoci 1982, No. 7, 146
- (13) Some kilns may have continued to produce celadon on a small scale well into the 11th century: Chūgoku Tōji Zenshū, vol. 16, pl. 14 for a box found in a tomb dated to 1037
- (14) Song Huiyao, ch. 52 of the section on 'shihuo' (trade and commodities); *ibid.* ch. 12 of the section on 'fangyu' (regions); Jiangxi Tongzhi, ch. 93, section on 'Taozheng' (pottery administration)
- (15) B. Gyllensvärd, 'Recent Finds of Chinese Ceramics at Fostat' (I) in BMFEA 45, 1973, 110-117, pl. 12-25
- (16) For a summary on Song ceramics excavated in Korea, see Sekai Tōji Zenshū (new edn.), vol. 12, 292-294
- (17) N. Wood, *op. cit.*

- (18) Zhongguo Taoci 1982, No.7, 145-147
- (19) Ibid. Raw materials of this type, coming from lower layers, also contain more fluxes, increasing the likelihood of collapse during the firing; according to Jiang Qi, the amount of tax was determined by the size of the kiln, and as the payment had to be made before each firing, there was a strong pressure to pack as many pieces as possible into a kiln.
- (20) Temperature was probably kept deliberately low during the firing so as not to lose too many pieces: Jingdezhen Taoci 10, 1981, 23-25
- (21) Chūgoku Tōji Zenshū, vol.16, pl.19-20 and 101; Sekai Tōji Zenshū (new edn.), vol.12, pl.314-315
- (22) These burial wares are not discussed in the following study as they differ in nature from other wares made for daily use. Stylistic variations are negligible and their chronological development can be discussed only in broad terms. Apart from an isolated example of a multi-spouted jar found at the Hutian kiln site, and a pair of vases with a tall ribbed neck and strap handles decorated with applied dragons found in a tomb dated to 1057, most of surviving funerary vases with applied mythical motifs inspired by Daoist beliefs seem to date from late Southern Song or early Yuan period. Vases of this type were probably filled with wine, as offerings to the dead, and buried with other objects including granary models or figurines. The



body is usually greyish and the glaze tends to be strongly tinted.

See WW 1980, No.11, 39-49, fig.24; KG 1965, No.11, 571-576,  
pl.7-8; Chugoku Toji Zenshu, vol.16, pl.27, 41, 47, 55 and  
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- (23) KG 1963, No.12, 686-689; KG 1984, No.7, 636-648
- (24) WW 1980, No.11, 39-49
- (25) This is a new interpretation proposed by Bai Kun in his notes  
to Tao Ji: Jingdezhen Taoci 10, 1981, 47

### iii) Other Kilns in the South

Of the several Song kilns in Jiangxi province producing qingbai wares, Baishe kiln in Nanfeng Xian was one of the more serious competitors to Jingdezhen, with a wide variety of shapes including ewers, cups and stands, pillows or incense-burners. (1) However, the main products were dishes and bowls, mostly with incised and combed designs, often resembling products of Jingdezhen. Bowls with a design of crescent moon and prunus twigs carved through the glaze, probably taken from Jizhou kilns, were also made. An interesting feature of these bowls is the brown-glazed rim, which is also applied to bowls with other designs. Octagonal ewers with incised designs were made at Baishe, alongside melon-shaped ewers similar to the Jingdezhen version. (2) The quality of raw materials available to the potters was high, and their products have a clean white body and a smooth transparent glaze varying in colour from greyish white to pale blue. The disc-shaped support was mainly used for the firing, made of materials with low iron content. Fushao firing method was also adopted.

Further south, Jizhou kilns at Yonghezhen, near the city of Ji'an, produced qingbai ware from early Song times. (3) Early products include plain globular lidded ewers with matching basins, similar to early Jingdezhen models, although made of somewhat coarser materials. Later, dishes and bowls with moulded floral designs, fired upside-down, were produced in large quantities. (4) Nevertheless,

qingbai ware was just one of many varied wares produced at Yonghezhen, very much overshadowed by Cizhou-type painted wares, green-glazed wares or various types of decorated 'temmoku' bowls.

Kilns in Guangdong province were also producing qingbai ware from early Song times, the most important kiln-complex being located at Chaozhou. Celadon was produced there from Tang times, and during the Northern Song period, good quality qingbai ware was produced by at least eight kilns including Bijashan, said to be the most representative. (5) Some exceptional pieces were made at Bijashan, such as phoenix-head ewers, large incense-burners with carved lotus petals, or Buddhist statues with details painted in iron. More ordinary items, such as melon-shaped ewers, large storage jars, bowls and dishes of various shapes with incised designs, jarlets or covered boxes, were made in large quantities and the quality seems to have been variable, particularly as regards the glaze. A fair number of pieces were oxidized during the firing and show a strong yellowish tinge. The colour of the body varied from grey to white, with greyish white being the commonest. There was an abundant supply of porcelain stone nearby, whose chemical composition is very similar to the Jingdezhen material. (6) In terms of design the influence of Yue ware is the most noticeable. A large proportion of their products were exported, through the seaports at Chaozhou and Guangzhou. (7) Wares similar to the products of Chaozhou kilns were also made at Xicun kiln in the vicinity of Guangzhou,

and at Huizhou, to the east. (8) These kilns were also in operation, although on a more modest scale, from early Song times. In addition to qingbai ware, a wide variety of wares were produced, including imitations of the products of famous kilns such as Yaozhou. All of the above-mentioned Guangdong kilns ceased production by the end of the Northern Song period, possibly due to the shift of overseas trade to the rival ports in Fujian. (9)

There were also kilns set up along the river Xunjiang, in the eastern part of Guangxi, including Zhonghe kiln at Teng Xian. (10) Most of the pieces fired at this kiln were moulded, although carved Yue-type floral designs are found on earlier pieces. (11) Kilns were also found along Beilinjiang, a tributary of Xunjiang, and it seems most likely that the products of these kilns were sent by the river to Guangzhou, to be loaded on seafaring vessels bound for markets overseas.

Fujian kilns were set up mainly to respond to the growing demand from overseas, and it is therefore not surprising to find the kilns clustering around the main seaport of Quanzhou, a prosperous centre of overseas trade which was to top all the other ports in the volume of trade towards the end of the Southern Song period. Kilns at Dehua produced qingbai wares of high quality, thanks to an abundant supply of good raw materials, with a low iron content. (12) Fluently carved and combed designs are found on bowls, dishes or

jars, but a large proportion of their products were moulded. (13) Many large circular boxes were made, with a wide variety of moulded floral designs on the domed, and frequently lobed lid. Anxi kilns were also active in Song times, and their main products also seem to have been large circular boxes with moulded designs, similar to Dehua products. (14) The quality was variable, and although bowls with incised and combed designs could sometimes rival products of Jingdezhen, with a good pale blue glaze, many of the mass-produced bowls with a moulded design of petals, fired upside-down, had a dull greyish glaze. Kilns in the vicinity of Quanzhou were producing a wide range of good quality wares, and the glaze tended to be fairly strongly tinted. (15) The above three kilns shared some stylistic characteristics, not only in terms of design but also in the shapes adopted, such as rounded circular boxes or small bowls and dishes with fluted sides.

Kilns at Nan'an and Tong'an belong to another group, their main products being rather coarsely potted bowls with sketchy incised designs, often with dotted combing, closely resembling celadon versions made at the same kilns. (16) The stoneware-like body is greyish white, and the glaze also tends to be greyish. Nan'an kilns also produced a fair number of covered boxes, melon-shaped or tall and cylindrical with shaped ends, distinct from other Fujian kilns. Qingbai ware was also made at kilns in the provinces of Anhui, Zhejiang, Hubei and Hunan. (17) These kilns were set up to satisfy local demands, and the quality seems to have been variable.

- (1) KG 1963, No.12, 686-689; KG 1985, No.3, 222-233; Kiln Sites of Ancient China, no.214-223
- (2) Chūgoku Tōji Zenshū, vol.16, pl.94
- (3) Jiang Xuantai, Jizhouyao, Beijing, 1958; Zhongguo Taoci 1982, No.7, 113-123, pl.11
- (4) Chūgoku Tōji Zenshū, vol.16, pl.90
- (5) WW 1957, No.3, 36-39; Chaozhou Bijiaoshan Songdai Yaoshi Fajue Baogao, Beijing, 1981; Kiln Sites of Ancient China, no.194-203
- (6) Chaozhou Bijiaoshan, 44
- (7) Some of the sherds found at Fostat seem to have come from Chaozhou. See B. Gyllensvärd, op.cit., pl.16-18; T. Mikami, in 'China and Egypt: Fustat' in TOCS 45, 1980-1981, 67-89, illustrates fragments of a bowl that seems likely to have been made at Chaozhou (pl.5-7, fig.1-2); see also Chaozhou Bijiaoshan, fig.9, pl.7
- (8) Guangzhou Xicun Guyao Yishi, Beijing, 1958; Kiln Sites of Ancient China, no.204-213; WW 1977, No.8, 46-56
- (9) Social unrest in the region may also have played a role: Chaozhou Bijiaoshan, 60
- (10) Guangxi Chutu Wenwu, Beijing, 1978; KGXB 1983, No.4, 501-518
- (11) Chūgoku Tōji Zenshū, vol.16, pl.119
- (12) WW 1955, No.4, 55-71; WW 1957, No.9, 56-59; WW 1965,

- No.2, 26-31; WW 1979, No.5, 51-70; Kiln Sites of Ancient China, no.101-114; see also Zhongguo Gutaoci Lunwenji, Beijing, 1982, 245-262 for a discussion of Dehua porcelain with results of chemical analyses of the ware
- (13) For a bowl with an unusual moulded design of infants, possibly from Dehua, see Chūgoku Tōji Zenshū, vol.16, pl.105
- (14) WW 1977, No.7, 58-65; Kiln Sites of Ancient China, no.115-129; for a tall ewer possibly from Anxi or Dehua, see Jingdezhen Wares: The Yuan Evolution, Hong Kong, 1984, no.9
- (15) WW 1957, No.9, 56-59; Kiln Sites of Ancient China, no.159-175
- (16) WW 1957, No.9, 56-59; WW 1957, No.12, 53-55; WW 1958, No.2, 32-33; WW 1959, No.6, 62-64; Kiln Sites of Ancient China, no.130-158; for other Fukian kilns, see WW 1958, No.2, 27-31 and 36-37; WW 1959, No.6, 65-66 and 69-70; KG 1963, No.1, 54-55; WW 1979, No.12, 37-42; Kiln Sites of Ancient China, no.176-193
- (17) Chūgoku Tōji Zenshū, vol.16, 167-168; WW 1958, No.6, 75; KG 1983, No.4, 334-339

## II. Chronological Study



#### a) Dishes and Saucers

Dishes and saucers do not appear in datable tomb finds until mid-11th century, and the first such find, dated to 1057, was located at Qinghemmen, Yi Xian, Liaoning province. (1) Small dishes, measuring around 8.5cm. and having shallow rounded sides with down-turned rim and a tall cylindrical foot, were found. They have a finely potted pure-white translucent body and a thinly applied, glossy, very pale bluish glaze which tends to be deeper in tone and to include minute bubbles when pooled. The inside of the hollow foot is left unglazed and is burnt partly orange, as a result of using a firing disc made of fireclay rich in iron oxide. This is a feature commonly found on qingbai pieces fired in the upright position and therefore will not be mentioned, unless it is necessary to do so, in the following.

Small dishes of this type could also be decorated, and such an example is to be found in Musée Guimet. (pl. 1) It has a greyish crackled glaze and underneath it a sketchy, freely carved design of peony can be seen. The design covers the whole inner surface, the carving is shallow, and a timid attempt at using the so-called 'combed pattern' can be witnessed. In this case it is confined to the inside of rounded petals and used with much restraint. (2)

Another plain example of this type was found in a tomb dated to 1071, this time together with a cup of hemi-spherical shape. (3) In fact the cup was found standing on the dish, and it is interesting

to see that dishes of this type could be used as saucers. Both the cup and the saucer are covered with a crackled pale blue glaze and the saucer is 10cm. wide. The same tomb also yielded another small dish of a different type. It is a hexafoil dish with shallow rounded sides which are slightly lobed on the outside. (4) Inside, the cavetto is divided into sections by very fine ribs, radiating from the edges of the slightly raised centre to the flattened foliate rim. These ribs were formed by applying a small amount of slip, and this method is often referred to as slip trail. Examples of this type are fairly frequently encountered, and the glaze can show a beautiful bluish colour although, in many cases, it is either colourless or shows a dull greyish colour. (pl. 2a) The fine, pure-white body may be observed on the unglazed, flat base which is usually surrounded by a minute foot-rim. Later, a moulded version was to be produced, and it was fired upside-down on the unglazed edges of the rim. (5)

A tomb in Pengze Xian, Jiangxi, dated to 1090, yielded a small foliate dish of a type occasionally seen in western collections. (6) It is a finely potted dish with spreading sides and a slightly flared foliate rim, and inside, the cavetto seems to be divided into sections by fine slip trail ridges. The cutting of the rim to form the foliations was done rather indifferently, and this applies to many other examples of this type. The number of foliations may vary, here it is eleven, but in most cases it is twelve. They usually have lobed sides, and the lobing was probably done by means of pressing a knife-like tool

from the back. The glaze tends to be glossy and sometimes has a fairly strong bluish tinge, and in this particular instance it is finely crazed. The dish is said to have a flat base, but the word may have been used simply to designate the absence of foot-rim as dishes of this type, as a rule, have a concave base. The dish is 11cm. wide. A similar dish is in the Victoria and Albert Museum. (pl. 2b)

Small dishes of yet another type were found in a tomb dated to 1091, in Liyang Xian, Jiangsu. (7) They are finely potted hexafoil dishes with flared rim standing on a relatively wide, slightly tapering foot. These dishes were originally bound with silver around the rim and are about 13cm. wide. They seem to be entirely plain and are said to have a fine, pure-white body and a smooth pale blue glaze. A similar example in the Lauritzen Collection has eight foliations instead of six, and the lobed cavetto is marked accordingly with fine ridges on the inside. (8)

Foliate dishes of a different type with everted rim and a slightly recessed base were found in a Liao tomb in Baitazi, near Aohan Qi, in Liaoning province. (9) The tomb was given a pre-1081 date by the Chinese archaeologists on the basis of a dated Buddhist stone pillar found above it. Although such evidence is difficult to accept without more detailed information, the qingbai pieces found in the tomb do seem to belong to a period not much removed from the suggested date. The inside of the hexafoil dishes found in the tomb is formed by a continuous curve descending from the flared rim to

the concave bottom, and it is divided by a grooved line into an artificially narrow cavetto area and a wide, plain central panel. The drawing of one of the dishes seems to suggest that the cavetto is decorated with slip trail ribs.

A fair number of closely related hexafoil dishes have survived, which can be divided into two separate groups. One is composed of dishes with distinctly lobed sides and ridges on the inside, and their low flat base is visible from the side. (10) The other, more refined group has no ridges on the inside and the lobing is less pronounced, with the shallowly cut base hidden under the body. (11) Both groups should date from late 11th or early 12th century, and compared to the dishes from Baitazi, they seem to be more finely potted. Inside, the cavetto area is much wider too, which is more in accordance with the overall shape, and they are usually covered with a very pale glossy glaze. They would normally measure around 11cm. (pl. 3a)

Many of the shapes mentioned so far can be closely paralleled by similar products of other kilns, particularly of the northern celadon group, and to a somewhat lesser extent, of Ding and other related white ware kilns. (12) However, to speak of influence in this context does not seem fully justifiable as most of these shapes could also be found in contemporary lacquer ware. (13) It may therefore be that there was, in a manner of speaking, a common repertory of shapes that was shared by craftsmen working in a variety of media. Metalwork, particularly silver, probably had a

leading role in originating new shapes and it would seem only natural, for the other crafts, to follow the same trend in many different parts of the country.

The tomb found in Macheng Xian, Hubei province, is dated to 1113 and yielded small dishes with low spreading sides. (14) The rim is very thin, and the relatively thick flat base is said to be decorated on the inside with 'anhua' designs. No mention is made as to the nature of this decoration, but the term could possibly be interpreted as suggesting a sketchy incised floral motif of some kind. An interesting comparison could be made with dishes of shallow rounded form that have recently been published. (15) This pair of finely potted, beautifully fired dishes are covered with a glossy glaze and the inside is lightly carved with a design of four petals which could have been taken from the Yue tradition. (16) Both of these two types were produced perhaps in the beginning of the 12th century, alongside the various foliate dishes mentioned above. A dish of this type could also be decorated with wave pattern, closely resembling a design adopted by Yaozhou potters. (17)

A recent find proves that the fushao firing method was in use as early as in the second half of the 11th century. (18) The tomb, found in Zhejiang province, is dated to 1083 and dishes with unglazed rim were included in a group of burial objects. The dishes are plain, measure 9cm. in diameter and have low spreading sides and a flat base. It therefore seems reasonable to assume that this method became a well established part, even if it was a minor one, of the

many skills of the Jingdezhen potters in the first half of the 12th century. However, most of the surviving examples seem to belong to a later period, and it is only tentatively that a few candidates are considered below as dating from this relatively early period.

One such candidate, a dish with a flat base and low, slightly spreading sides, is in the Musée Guimet. (pl. 4a) Inside, the entire surface of the flat bottom area is covered with a carved design of scrolling peony with three flower heads, each encircled by its stem and the background filled with leaves. The design scheme may be compared to a similar peony design found on northern celadon pieces that are usually dated to late 11th or early 12th century. (19) The treatment of details such as hatched leaves and petals may differ, but the general conception of these designs are strikingly similar, and it does not seem unreasonable to give an early 12th century date to this dish. It is 12.5cm. wide and the smooth, glossy glaze is of a relatively pale colour.

Another dish that could be dated similarly on the basis of style is in the Hans Popper Collection. (20) The bottom of this dish is decorated with a very simple, fluently incised lotus spray which is highly reminiscent of the early Ding style. In shape it is almost identical to the Guimet piece, except for slightly taller sides, and it measures 13.9cm. The faintly bluish glaze is heavily crazed.

Large dishes do not seem to have been a popular shape at Jingdezhen, either because it was difficult to fire them successfully without letting them collapse, particularly in the upright position,

or because shallow bowls were perfectly adequate for the purpose of serving food. Large flat dishes of the type found among Ding yao products do not seem to have been adopted by Jingdezhen potters even when moulded pieces began to be produced in large quantities. The situation may therefore be more closely paralleled with the northern celadon tradition where, apart from small dishes and occasional saucers, the dish shape practically did not exist. The saucers were made at Jingdezhen too, and although no dated tomb find exists, clues for dating them are not entirely absent.

One example that seems, on stylistic grounds, comparatively early is to be found in the Seikadō Foundation. (21) It is a saucer with a matching lidded bowl, and the whole is conceived as a lotus pod sitting on its large round leaf. It should be noted that this set seems to be the only surviving example of such a scheme adopted by the Chinese potter. The saucer, 20cm. wide, with shallow rounded sides and scalloped rim is decorated outside with carved overlapping petals and inside, with deeply grooved narrow panels probably representing veins on the leaf. The bowl, of near-conical shape, is decorated on the outside with incised vertical lines, in groups of three, and a row of minute blobs formed by the slip is applied just below the rim. More substantial drops of slip are arranged on the slightly convex top of the lid, resulting in a very realistic and convincing appearance of a lotus pod. A few details such as the overlapping petals or the scalloped rim found on the saucer point to a relatively early date, probably around 1100, and

the shape of the saucer, which is identical to that of a smaller saucer to be discussed below, seems to confirm this view.

An unusual small saucer was found in a tomb recently discovered in Hure Qi, Jirem Meng, in Jilin province. (22) The tomb is undated but contained two small dishes of the types discussed earlier, both in relation to 11th century tombs. (23) These, as well as other porcelain objects found in the tomb, suggest a late 11th century date for the burial. The saucer is 15cm. wide, multi-lobed, and seems to have been made using a mould. The lobing is limited to an area near the outer end of the cavetto and this is echoed by the scalloped, horizontal rim. Inside, there are carved floral scrolls possibly representing day lily, surrounding a central panel which is left undecorated. It stands on a relatively wide, flat base.

Another interesting saucer with a design of lotus is in the MOA Museum of Art. (24) It is decorated with a deeply carved design of revolving lotus petals radiating from the central roundel with a lightly carved lotus spray. It has a flattened rim and steeply constricted, slightly rounded sides that end with a small, unglazed flat base. The base reveals a fine-grained smooth body and the dish is covered with a glossy, evenly applied glaze whose colour is rather pale. No close parallel for the design can be found in other wares and it seems reasonable to assume that the design was derived from a contemporary silver piece. (25)

An identical saucer is in the Museum of Fine Arts, Boston, and



it is accompanied by a similarly decorated matching bowl. (26)

The bowl has slightly rounded sides, flared rim and a low foot and when sitting on the saucer, hides the central roundel. The bowl has no such roundel and the petals radiate instead from a small button-like knob in the centre. The shape of this bowl as well as the deeply cut, sharp, angular design seem to indicate an early 12th century date for this type. Both saucers measure around 20cm.

A saucer and a matching bowl which seem to have been developed from the multi-lobed type mentioned earlier were recently seen in a saleroom in London. (27) It is similarly shaped with multi-lobed or fluted sides and a horizontal scalloped rim, the edges of which are slightly raised. The inside is somewhat concave, and is left undecorated except for a central roundel with a lightly carved lotus spray. The lobing is also limited to a narrow area near the rim, but the sides are less rounded than with the earlier type. The evenly applied qingbai glaze is glossy and fired to a beautiful pale blue colour, and the shallowly cut, unglazed base reveals a compact white body. The matching bowl with fluted, rounded sides also has a central roundel of carved lotus spray, with a large leaf and an open flower arranged vertically. The bowl was fired upside-down, and as a result the glaze has pooled around the unglazed rim showing a somewhat deeper tone. The glaze completely covers the low foot-rim and the base. This set of bowl and saucer may probably be dated towards the middle of the 12th century. The saucer is 19.4cm. wide.

Small dishes with similar fluted sides and a horizontal scalloped rim were produced most probably at about the same time. (28) They measure about 11cm. and were also fired upright on their flat unglazed base. Inside, the bottom is flat and left entirely plain, and the glaze is usually somewhat thickly applied which results in a slightly deeper tone. There are also small hexafoil dishes with depressed bracket-shaped lobing and wide, horizontal, foliate rim. (29) The edges of the rim are raised slightly as with the fluted type, and the general construction looks remarkably similar. Each lobed panel is pushed inward in the middle, and the shape resulting from such a treatment is often likened to a mallow flower, while the fluted type is thought to imitate the flower of chrysanthemum. There seems to be no reason to doubt the contemporaneity of these two types. The mallow flower shape seems to have been very popular and there is an example, 14cm. wide, which has a horizontal rim with its edges turned up and left unglazed, closely resembling the smaller version, formerly in the Blanco White Collection. (30)

Another type of design found on saucers that appears to represent lotus is what Jan Wirgin refers to as 'skewed lotus panels', and a good example of this type is in the British Museum. (pl. 5) It is a hexafoil dish decorated on the inside with six revolving petal-like panels radiating from the now familiar central roundel of carved lotus spray. Each of these broad panels contains another, smaller carved petal-like motif which is filled with fine combing. The top of

the inner panel is turned and pointed inward so as to form a reversed w-shape. If the revolving movement is forgotten, these panels do indeed resemble lotus panels of later periods when they frequently adorn the area around the base of large blue and white jars, etc. However, the origin of this design may be more closely related to the mallow flower shape, and a northern white ware example in the Kempe Collection should be mentioned. (31) A silver cup with the same design, that could be considered as a proto-type, was recently discovered in a Liao hoard. (32) Curiously, this silver example is described as being in the shape of lotus leaf and it may be that both interpretations are equally valid. As for the dating, although this type has long been considered as being comparatively early, i.e. late Northern Song, a recent tomb find seems to contradict this view. (33) The tomb is dated to 1211 and yielded a pair of bowls with a similar design. Unfortunately no detailed illustration is available, so it is impossible to know whether the design is a sketchier version produced sometime after the introduction of this decorative scheme, but allowing for this possibility, the middle of the 12th century seems to be a more reasonable date for the British Museum saucer, which has a relatively wide flat base and measures 18.1cm.

The association of the mallow flower shape and lotus can also be witnessed in the case of an eight-lobed dish from the Kempe Collection. (34) This medium sized dish with lobed spreading sides has a convex bottom decorated with an incised design of lotus which

presents a side view of the plant. This arrangement is similar to the one found on the multi-lobed saucer and bowl mentioned earlier and the Kempe dish, its design being more realistic, could possibly be dated to the first half of the 12th century. The straight, unglazed rim is a feature shared by the somewhat later, less angular version in the Musée Guimet, which is also decorated with a lotus spray.

(pl. 4b) This more rounded shape seems to have been more popular and was adopted for a six-lobed variant which is entirely plain. (35)

The 1211 tomb, mentioned above, yielded small undecorated dishes of a similar shape proving that the mallow flower shape continued to be used at the end of the 12th century. The lobing found on these last dishes is more exaggerated. (36)

A Jin tomb dated to 1184 found in Chaoyang Shi, Liaoning, contained small moulded dishes with multi-lobed spreading sides and a convex bottom. (37) They are 8.9cm. wide and have a straight, unglazed foliate rim. A recently published example of this type from Sichuan province shows a marked bluish tinge in the glaze which seems to have been thickly applied. (38) Examples of this type were also found in a Southern Song hoard in Chengdu Shi, Xizang Zizhiqu, along with many other dishes of different types. (39) First of all, the attention should be drawn to the presence in this find of the dishes with fluted sides and a horizontal scalloped rim mentioned earlier. Their presence here seems to suggest that the life span of certain products could be rather long, and that different models could co-exist for a while before the old ones are superseded

by the new ones. This impression is all the more strengthened by the presence of two other models that are usually considered to be very late, i.e. 13th century. Both of them have a flat base and low spreading sides, and are fired upside-down on the unglazed rim. One is decorated with a sketchy floral design incised on the bottom, and the other, with a moulded design of a pair of fishes amidst waves and lotus plants. These two types of dishes are the most commonly found of the qingbai ware, and must therefore have been literally mass-produced in enormous quantities. This of course led to the diminishing quality of the dishes thus produced and no doubt contributed to the 13th century date assigned to them, but in view of this new evidence it seems more reasonable to consider a large number of them to have been made in the second half of the 12th century, while the likelihood of their production being continued in the 13th century cannot be overlooked.

The incised decoration, most probably representing peony, would be of the highly dissolved type. (pl. 3b) Dishes with this type of decoration are thinly potted, and the bottom is usually convex because of the upside-down firing position. The glaze is thinly but evenly applied, and in most cases well-fired to a pale bluish colour with a glossy appearance. In size these dishes could vary from around 10cm. to 14cm. The ancestry of the design could be traced back to the more elaborate combed type often found on shallow bowls with notched rim and dating, most probably, from the first half of the 12th century. (40) The intermediate type could be seen, with some

combing, on a medium-sized dish formerly in Count Seilern's collection. (41)

The moulded dishes have more steeply slanted sides and are also more thickly potted. The design seems to vary according to the size, and the smaller version, 10 to 11cm. wide, has a pair of fishes amongst lotus and other aquatic plants in the middle surrounded by a band of small overlapping petals and a key-fret border. (42) The bigger version, about 14cm. wide, has a more elaborate design with two fishes swimming amidst waves accompanied by a crayfish or some other creature around a pair of lotus flower heads placed in the centre, the whole surrounded by a band of realistic lotus scroll and a key-fret border. (43) The glaze tends to be thick, particularly for the smaller dishes, often resulting in a deep colour for the background which shows a strong contrast with the almost white surface of the detailed decoration in relief.

The medium-sized dishes seem to have remained popular for a long period of time, and the quality of the glaze seems to have declined considerably in the 13th century when these pieces were also rather carelessly fired and frequently had a dull greyish colour. The design was not limited to the fishes amongst waves, and motifs such as lotus sprays or phoenix were also used to decorate the centre. The sides were decorated, in most cases, either with a band of overlapping pointed petals set below a key-fret border, or with so-called 'cloud collar' motifs that are to play an important role in

the design schemes of later periods. These dishes, in all probability, continued to be produced in the early years of the Yuan period with few changes in the design.

A most unusual saucer with hexafoil rim in the Avery Brundage Collection which was included in the exhibition of Yuan art at the Cleveland Museum of Art merits attention. (44) It is decorated with three separate cloud motifs alternating with figures of an immortal, a tortoise and a crane, all incised in a sketchy manner. Surrounding these, a band of what seems to be a highly stylized lotus scroll is incised to form the border, and there is also a slightly recessed roundel in the centre with an incised lotus spray. Sherman Lee considers the decoration to be oriented to one direction, that determined by the position of the immortal, and suggests a Yuan date on this basis. (45) However, the positions of both the tortoise and the crane seem to contradict this view, and the foliations in the shape of pointed brackets, curiously left unmentioned, although they become extremely popular in Yuan times, would not alone constitute a strong enough argument for such a date. On the contrary, if the details of the decoration are carefully examined, the similarity of execution with the sketchy peony to be found on the above-mentioned dishes becomes apparent, particularly in the case of cloud motifs. <sup>pl. 36</sup> Also, the treatment of lotus scroll border can be compared with another highly stylized, almost abstract design that is found on the inside of a bowl. (pl. 13a) These, as well as the shallow rounded form with a small flat base seem to suggest a Southern Song date,

possibly towards the end of the 12th century or the beginning of the 13th century. A further link with earlier types such as the central roundel with a lotus spray would only corroborate this view. (46)

A plain octagonal dish was found in a tomb dated to 1195 from Wujiang Xian, Jiangsu. (47) It has low spreading sides and a flattened rim, and the colour of the glaze is described as being creamy white. An identical piece in the Barlow Collection is 'of fine-grained porcellaneous ware, covered with a creamy glaze with a greenish tint where it runs thick on the base'. (48) The Barlow piece is 14.5cm. wide, has unglazed rim and no foot. An octagonal cup was also found in the tomb and the two might have formed a set of cup and saucer. A similar cup is in the Kempe Collection, with unglazed rim and a small foot. (49)

Finally, two more saucers may be mentioned, both in the Musée Guimet and related to the multi-lobed type which has already been discussed. (pl. 6a, b) One of them has a horizontal scalloped rim similar to the earlier type, but the lobed sides are much shallower and it was fired upside-down on the raised and unglazed edges of the rim. The most interesting feature of this dish is the realistic moulded lotus scroll border to be found on the rim. The lotus spray in the centre is sketchily carved, and the dish probably dates from the first half of the 13th century. It stands on a square-cut, very low foot-rim. The other saucer is of a simple concave form and has a plain, raised border and unglazed rim. The centre is no longer recessed and the incised lotus spray, which is even sketchier, is set



in a double circle, also incised. The dish is covered with an evenly applied, glossy, bluish glaze extending over the shallowly cut base, and a Yuan date seems highly likely. (50)

- (1) KGXB 1954, No. 8, 163-202, fig. 13, pl. 11
- (2) For a similar example see E. Worrall, Precious Vessels,  
Liverpool, 1980, pl. 87
- (3) WW 1977, No. 3, 55-58, pl. 4
- (4) WW 1977, No. 3, 56, fig. 3
- (5) E. Worrall, op.cit., pl. 93
- (6) WW 1980, No. 5, 28-29, pl. 4
- (7) WW 1980, No. 5, 34-44, fig. 32
- (8) J. Wirgin, Sung-Ming: Treasures from the Holger Lauritzen  
Collection, Stockholm, 1965, pl. 29
- (9) KG 1978, No. 2, 119-121, fig. 4
- (10) J. Wirgin, op.cit., pl. 21
- (11) Ibid., pl. 22
- (12) Yaoci Tulu, Beijing, 1956, pl. 10; M. Sullivan, Chinese Ceramics,  
Bronzes and Jades in the Collection of Sir Alan and Lady Barlow,  
London, 1963, pl. 68a; M. Tregear, Song Ceramics, London, 1982,  
pl. 132; also, for white ware examples, see G. Lindberg, 'Hsing  
yao and Ting yao', BMFEA 25, 1953, pl. 107-108
- (13) WW 1963, No. 5, 45-53, fig. 3-4, pl. 3
- (14) KG 1965, No. 1, 21-24, pl. 5; these dishes seem fairly likely to  
have been produced by Nanfeng kilns: see KG 1985, No. 3, 222-  
233, fig. 4
- (15) Chūgoku Tōji Zenshū, vol. 16, pl. 121
- (16) Chen Wanli, Yueqi Tulu, Shanghai, 1937, pl. 87

- (17) Sotheby's sale, London, 14th July 1981, lot 71
- (18) WW 1984, No.8, 91-93, fig.1
- (19) J. Wirgin, Sung Ceramic Designs, Stockholm, 1970, pl.4a/d;  
for a qingbai vase with an identical design, see R. L. Hobson,  
Chinese Ceramics in Private Collections, London, 1931, fig.168
- (20) R. Y. Lefebvre d'Argencé, The Hans Popper Collection of  
Oriental Art, San Francisco, 1973, pl.104; for another example  
from the Clark collection see Sotheby's sale, London 25th March  
1975, lot 80
- (21) Sekai Tōji Zenshū, vol.10, Tokyo, 1955, pl.84
- (22) Neimenggu Wenwu Kaogu 1982, No.2, 35-46, fig.9
- (23) One is of the type represented by the 1057 tomb find with the down-  
turned rim and the tall foot, while the other, a foliate dish, is  
similar to the one found in the 1090 tomb
- (24) Sekai Tōji Zenshū (new edn.) , vol.12, pl.157
- (25) P. Singer, Early Chinese Gold and Silver, New York, 1972, pl.93;  
compare also with a much earlier example of silver using a  
somewhat similar revolving design illustrated in Hebei Sheng  
Chutu Wenwu Xuanji, Beijing, 1980, pl.307
- (26) H. C. Tseng and R. P. Dart, The Charles B. Hoyt Collection,  
vol.2, Boston, 1972, pl.60
- (27) Christie's sale, London, 20th June 1984, lots 171-172
- (28) B. Gyllensvärd, Chinese Ceramics in the Carl Kempe Collection,  
Stockholm, 1964, pl.518-519

- (29) Ibid., pl. 521
- (30) Bonham's sale, London, 16th June 1982, lot 142, pl. 27
- (31) B. Gyllensvärd, op. cit., pl. 355
- (32) WW 1980, No. 5, 45-51, fig. 8 and 15
- (33) Zhongguo Taoci 1982, No. 7, 103-108, pl. 9; for a saucer of similar but somewhat dissolved design in the Kempe Collection, see B. Gyllensvärd, op. cit., pl. 547; for a moulded version of this design, see Jingdezhen Wares, no. 11
- (34) B. Gyllensvärd, op. cit., pl. 548
- (35) Chūgoku Tōji Zenshū, vol. 16, pl. 56
- (36) Zhongguo Taoci 1982, No. 7, pl. 9
- (37) KG 1962, No. 4, 182-185, fig. 8
- (38) Chūgoku Tōji Zenshū, vol. 16, pl. 38
- (39) WW 1984, No. 1, 94-96, fig. 5
- (40) Chūgoku Tōji Zenshū, vol. 16, pl. 95
- (41) Christie's sale, London, 17th June 1982, lot 76
- (42) Chūgoku Tōji Zenshū, vol. 16, pl. 42
- (43) Ibid., pl. 43; M. Tregear, op. cit., pl. 198
- (44) S. E. Lee and W. K. Ho, Chinese Art under the Mongols, Cleveland, 1968, pl. 96
- (45) Ibid., 17
- (46) The lotus spray on this saucer is a sketchier version of the design found on the dish in the MOA Museum of Art mentioned earlier

- (47) WW 1973, No. 5, 68, fig. 2
- (48) M. Sullivan, op.cit., 110, pl. 109b
- (49) B. Gyllensvärd, op.cit., pl. 530
- (50) Cf. a dish of similar shape with a moulded design of fishes and waves in the Barlow Collection illustrated in M. Sullivan, op.cit., pl. 116c, which is probably from a kiln in Fujian province

## b) Bowls

The earliest known securely datable tomb containing any specimen of qingbai ware is the one found in Jinjiang, Jiangxi, which is dated to the year 1002. (1) The only piece of qingbai porcelain found in the tomb is a bowl of the type referred to by the Chinese as 'bo', a term often used to designate an alms bowl. Bowls that are included in this category may vary in shape as well as in size, and were produced by various kilns of the period. (2) This particular example has curved spreading sides turned sharply inward at the shoulder, which is surmounted by a short, vertical rim. It measures 10cm. in height, 16cm. in diameter, and has a flat base with spur-marks on it. It is plain, said to be glazed all over, with uneven application of the glaze around the rim.

Another bowl with a similar shape except for the splayed rim was found in a tomb dated to 1037 in De'an Xian, Jiangxi. (3) The body is described as being smooth and the glaze as being glossy and translucent. Fine crazing is also mentioned, and throwing marks can be seen on the sides. It is 21cm. wide while the height remains the same as that of the earlier example. The flat base is left unglazed. Two more bowls of this type were found in a tomb; also in Jiangxi province, dated to 1101. (4) Their dimensions are similar to those of the bowl from the 1037 tomb mentioned above, and they both have similar angular shapes with splayed rim and flat base. The thinly applied glaze is slightly yellowish, and stops well above the base revealing a somewhat greyish body with a fair amount of impurities.

If bowls of this type seem to have varied little in the course of the 11th century, they seem to have gone out of fashion altogether by the end of the Northern Song period, and what could be considered to be one of the last examples of this type was found in a tomb dated to 1120. (5) It is a shallow bowl with simply a straight vertical rim, with the gentle curve of its sides continuing until it reaches the flat base. Its glossy bluish glaze is said to be minutely crazed.

A commoner type of bowl has rounded sides with either everted, foliate rim or lapped rim and a relatively tall, cylindrical foot. An early example of the former is to be found in Musée Guimet, which has five foliations instead of six. (pl. 7) It seems that cinquefoil forms were more popular during the Five Dynasties period and that they disappeared in the early part of the Song period as six foliations became the norm. (6) Although it is unreasonable to be categorical about these matters, this theory seems to be corroborated by the facts, and gives a clue as to the date of this bowl which shows every other sign of being early. The body is white and of good quality, though rather thickly potted, and the almost colourless glaze shows a greenish tinge when pooled, with extensive crazing. One interesting feature is the flattened inner base, which will soon disappear as the throwing becomes finer, and another feature to be noticed is the strongly coloured mark of biscuit-shaped support that is found on the base. This bowl seems to be the immediate successor to the large white ware bowls of the 10th century which had lower foot-rim and were fired on many small spurs, suggesting a relatively smooth,

continual process of transition in Jingdezhen. (7) If this bowl can be dated safely to the end of the 10th century or the beginning of the 11th, a much finer example from the Ashmolean Museum should be dated to the second half of the 11th century. (pl. 8) This hexafoil bowl is very finely potted, with slightly lobed rounded sides and a narrow, tall foot, and the smooth, even glaze has a distinct bluish tinge. It is altogether a far more refined piece. Similar bowls with foliated and flared rim were found in a tomb dated to 1091. (8) All of them have a tall cylindrical foot, and there are eight foliations on larger examples while the smaller ones have only six. One of these smaller examples has recently been reproduced in colour. (9) The bowl is very finely potted and the very pale glaze is well fired.

Bowls with lapped rim were also continued to be made, with a fuller shape and a taller foot as compared with the 10th century prototypes. (10) A tomb found in Jiangxi dated to 1060 yielded small bowls of this type, which were curiously used as lids for large earthenware jars. (11) From another tomb in Jiangxi province dated to 1101 two more bowls of this type were found, measuring almost 16cm. in diameter. (12) The glaze is said to be pale blue with a slightly yellowish tinge, and a similar piece unearthed in Zhejiang province shows the glaze to have been unevenly applied, stopping well above the base in some areas. (13) The bowl also seems to have been rather heavily, and even roughly potted, in comparison to other products of the period, and it may very well



be that the lapped rim type constituted a lesser, coarser class of wares.

Conical bowls of various sizes seem to have been very popular during the 11th century, and many examples were found in a tomb dated to 1057 in Yi Xian, Liaoning province. (14) The largest of them measures around 16cm. in diameter and has a tall, slightly tapering foot which is deeply cut so as to form a foot-rim with V-shaped intersection. The body is very thin around the rim but becomes considerably thicker towards the bottom, which was probably necessary in order to avoid warping. The other bowls, being smaller (all about 10cm. wide) and therefore requiring less strength during the firing, are more evenly potted. They all have slightly rounded sides and vary somewhat in height (4.5cm. -7cm.), and some of them have everted rim. One feature to be noticed is the small knob-like formation found at the bottom of the taller bowls, a peculiarity that is fairly commonly encountered on smaller bowls of various shapes well into the 12th century. Conical bowls of this type seem to have remained popular until about the end of the 11th century, when shallower versions, often decorated, began to be made. (15) The excavation report states that the body is pure-white and translucent, while the thinly applied, smooth, glossy glaze is only slightly bluish except when it is pooled, showing minute bubbles trapped inside it. The mention is also made of the familiar traces of iron-rich support discs found on the base and all these descriptions are confirmed when similar pieces are examined carefully.

Although most of the bowls of this period seem to be undecorated, decorated examples are by no means unknown, as a very interesting bowl in the Percival David Foundation will demonstrate. (16) The bowl is of conical shape, with only slightly rounded sides, and stands on a relatively tall cylindrical foot. The outside of the bowl is decorated with carved vertical lines in an elongated S-shape that are repeated many times, creating an impression of overlapping petals, a treatment also to be found on many Northern Celadon bowls. (17) The inside is decorated with a sketchily incised peony scroll, which resembles the one found on small dishes mentioned in the preceding chapter. (18) The bowl is rather heavily potted, particularly towards the base, and the bluish glaze is unevenly applied, resulting in areas where the glaze has pooled to show a marked bluish tinge. These characteristics, together with the shape and the design, indicate a mid-11th century date for this bowl. Another bowl with rounded sides, decorated with the same peony design, is in the Tokyo National Museum. (19) This piece has a very pale glaze, and the outside is decorated with a finely incised lotus-petal motif. There is no doubt that this bowl dates from the same period, and the tall cylindrical foot confirms this view. (20)

A tomb dated to 1091, found in Liyang Xian, Jiangsu, yielded an interesting decorated bowl among many pieces of qingbai porcelain. (21) It is a shallow bowl with rounded sides and a notched rim, and the inside of the bowl is decorated with what J. Wirgin refers to as 'conventionalized flower' scroll. (22) This flower scroll encompasses

the whole of the inner surface, and the hatched background is typical of this design. The history of this motif is well traced in J. Wirgin's work, and the design found on this bowl belongs to his group B which is a somewhat dissolved form derived from an earlier design without hatched background that is found on vases and ewers. (23)

The design seems to have been in use for some time until it was further dissolved, and this bowl represents a relatively early stage of its development. The same design can be found associated with many different shapes such as vases or boxes, which will be discussed later, and it is also found on a new type of conical bowls. (pl. 10b)

They have straight sides and a small tapering foot, measure in most cases around 15cm. in diameter and 5cm. in height. They are therefore considerably lower than the earlier type and are almost always decorated with the conventionalized flower scroll. The white body is usually of the finest quality, and the pale, glossy glaze is evenly applied and beautifully fired to a remarkable degree of perfection. They probably date from around 1100, and represents the very best in the production of qingbai ware at Jingdezhen. (24)

An even shallower conical bowl with slightly rounded sides was found in a tomb dated to 1111. (25) It is very finely potted, covered with a shiny whitish glaze, and a carved peony design is found on the inside. The poor quality of the illustration does not give any indication as to the type of this decoration, and no clue is given in the text either. Among a surprisingly small number of known designs representing peony, a realistic design found on a bowl from the British Museum

may be chosen to suggest a type of decoration that could have been used on this bowl. (pl. 10a) The shape of the bowl from the British Museum is very similar to the one found in the 1091 tomb, being a shallow bowl with rounded sides and a notched rim, and this shape seems to have been very popular from late 11th century to early 12th century. The relatively pale, crisp glaze is typical of this period, and the beautifully executed design of peony is, although schematic in its organization, highly realistic in detail. The outlines of petals, stalks and leaves are carved deeply into the body, probably using a sharp tool in the slanted position, and the veins of leaves and petals are depicted by means of combing. A single open flower dominates the design, but neatly arranged leaves repeated along the curved stalk give a sense of rhythm that may be lacking in more realistic designs. (26) A sense of unity is also achieved, through the restrained use of combing which, if repeated excessively, creates monotony.

From a tomb dated to 1113 and found in Macheng Xian, Hubei, a conical bowl with foliated rim having a new, rather peculiar type of decoration was found. (27) The design consists of three oval panels in each of which a dissolved design of flying phoenix is carved. This type of design, using panels to contain single motifs, was not very popular among potters of the Song period, particularly when carving was involved instead of moulding, where the use of panels would be more relevant, and this design on qingbai ware seems to be one of very few times when such a scheme was adopted on carved wares.

The origin of this design may very well be found on contemporary metalwork. An identical design is used on a bowl having another typical shape of the period, which is shallow and has its cavetto turned abruptly outward. (pl. 9) This shape was very popular and was adopted by many kilns during this period, but in qingbai ware the popularity does not seem to have lasted for a long time. The process involved was probably too complicated, and did not suit the Jingdezhen material, and only a small number of examples survive today. (28)

The same tomb also yielded a bowl that has completely straight, deep sides with carved decoration of overlapping lotus petals. (29) This type of bowls usually have an unglazed rim and a low, square foot-rim. They seem to have been produced over a long period of time, and most of the surviving examples seem to belong to a later period, as they tend to have a thinly potted body and shallowly cut petals. (30) This particular example has four rows of deeply carved petals and seems to be rather heavily potted. It may also be noted that the foot-rim on later pieces tend to be wider. The same design is commonly found on small lidded jars, and only occasionally, on ewers and incense-burners. (31)

A tomb dated to 1120, found in the suburbs of Hefei Shi, Anhui, produced a small conical bowl with three sprays of peony carved on the inside. (32) The bowl is only 13.7cm. wide and it has relatively shallow, straight sides. Another bowl of identical shape and similar size from the Gugong Bowuguan in Beijing also has three carved

peony sprays and gives a fair idea of what the other bowl could look like. (33) The highly stylized and sketchy peony sprays are lightly carved on the cavetto and the details of execution already resemble those of later, more dissolved designs that can be found on mass-produced small dishes. <sup>pl. 36</sup> (34) It may be added that conical bowls of this type could also be plain, and such an example was found in another tomb from the same site dated to 1116. (35)

In a tomb located in Hure Qi, Jirem Meng, Jilin, a coin dated to 1080 was found, indicating at least the earliest possible date for the burial. (36) Judging from the style of ceramics found in the tomb, which included more than twenty pieces of Ding and Ding-type wares, the date of the burial cannot be later than 1125, the year in which the rule of Khitans in the North came to an end. Together with plain conical bowls with or without foliations belonging to the taller, earlier type, large shallow bowls with rounded sides and a carved design of infants swimming amidst combed wave-pattern were found (37) This design, which almost fills the entire surface of the inside, revolves around a multi-petalled floret. The bowls are covered with a good qingbai glaze. It is interesting to note that this is a relatively early occurrence of the infants design on qingbai ware, and that the design is to become increasingly popular during the Southern Song period. (38) Later examples, which will be discussed below, seem to use more or less stylized floral scrolls as the background almost to the exclusion of any other motifs.

The same tomb also yielded small bowls with foliated rim and

lobed sides standing on a small cylindrical foot, decorated on the inside with a sketchy design of bud-tendrils. (39) The foliations are so pronounced as to make the rim turn downward between the notches. They are covered with a clear glaze with minute crackles.

The infant motif became increasingly popular during the 12th century, and was associated mostly with peony scrolls. There are two types of peony scrolls, and one of them was named by J. Wirgin as 'pomegranate-peonies' because of its large pomegranate-shaped flower heads. (40) An early example of this design is found on a shallow bowl with flattened base, straight sides and a notched rim. (41) Bowls of this type are rare, and the majority of bowls surviving today are decorated with a similar but somewhat dissolved design. It is usually found on relatively shallow conical bowls with slightly rounded sides measuring about 20cm. in diameter, and such an example was found in a well dating from the Southern Song period. (42) Most of these bowls were probably produced in the second half of the 12th century, and the same design could be found on even shallower bowls with a flattened base. (pl. 12a) The design is further dissolved towards the end of the 12th century and an example found in a tomb dated to 1201 represents this phase. (43) The second type has a more realistic peony scroll as the background, with combed patterns on both leaves and petals. This design was probably introduced in the first half of the 12th century, and an early example, with the design carved deeply into the body, can be found in a Japanese collection. (44) This design is also to be quickly dissolved, and with

later examples the carving is less deep and more fluent. (45) The shape can be of the shallower version, with the flattened base, or of the conical type which seems to be more common.

The peony used as the background for this second type of infant and peony design is very close to the single flower decoration that is found on shallow hexafoil bowls with flared sides. (46) They are usually quite small, measuring slightly less than 16cm. in diameter, and the flared cavetto is divided into six panels by the slip-trail method. They tend to be rather heavily potted, and the foot is relatively low. The fluently carved peony spray is abundantly adorned with combed details, and a single open flower dominates the design which is confined to the central panel. The antecedent can be found among similarly shaped Northern Celadon bowls, and the design seems to have continued to be in use for some time before it was dissolved into a somewhat abstract pattern and adapted to small incised dishes with unglazed rim. <sup>pl. 36</sup> (47) They probably date from early Southern Song period, and although the quality of these bowls is variable, particularly in regards to the glaze, the body is generally smooth and pure-white. (48)

An interesting example of rarely seen infants design is found on a large shallow bowl in a Japanese collection. (49) The bowl has a relatively early shape, with a flat base and straight sides, and the rim has six foliations. The design consists of three quatrefoil panels, of which the outline is combed, and inside each panel a child is carved. These panels are quite small and apart from these, a small carved leaf motif in the centre and three half-panels containing cloud-like



motifs placed between the infant panels, the rest of the surface is left undecorated. The carving is sharp and precise, and the bowl is likely to date from early 12th century. Another, more commonly found design of infants that may have been developed from the above is a highly stylized, almost abstract pattern that is composed of combed round panels placed next to each other which contain very sketchily incised motifs that seem to represent children. Two or three rows of these panels are found on the inside of bowls, one of which is in Musée Guimet. (pl. 13a) The date for this design should be considerably later, and bowls of this type were possibly produced towards the end of the 12th century. (50)

The wave-pattern, which was seen associated with the infant motif on a bowl found in a tomb in Jilin province mentioned earlier, is to be found combined with a number of other motifs. In one occasion, it is found with two lotus flowers, on a deep conical bowl from the Holger Lauritzen Collection. (51) The outline of waves is incised, with small circular forms occurring frequently alongside it, lightly combed lines filling the rest of the surface. Two carved open flowers of lotus adorn the cavetto, to complete this unusual design. The wave-pattern of this type is only rarely seen, and a fragment of a bowl from Jingdezhen with an identical design is dated to the Southern Song period. (52) J. Wirgin gives the bowl from the Lauritzen Collection a late Northern Song date, on the basis of its design as well as its shape. (53) The bowl is rather deep, with only slightly rounded sides and a relatively low, wide foot. This shape

seems to have been derived from a narrower conical bowl shape which was very popular during the 11th century, and may represent a phase in the transition from the earlier type to the later, wider type with an even lower foot. (54) The bowl is therefore likely to have been made in the first half of the 12th century, possibly around 1125.

A large shallow bowl with foliated rim in the Bruce Collection has a simpler type of wave-pattern , composed solely of broken combed lines, used as a background to a pair of lizard-like 'chi' dragons. (55) There is a cloud-like motif in the centre, most probably representing a flaming pearl, and along the edges of the decoration, about half an inch below the rim, there are incised wavy lines encircling the design. The bowl has shallow rounded sides and a relatively tall foot, suggesting an early 12th century date for it. (56) A much later piece with a similar design of dragon was formerly in the Count Seilern's collection. (57) It is a shallow conical bowl with slightly everted rim, standing on a low tapered foot which is typical of the later period. This bowl was probably made towards the end of the 12th century, the wave-pattern has disappeared, and the highly stylized dragons are carved freely against the plain background. A sketchy design of flaming pearl is found in the centre.

The most obvious motif to be found associated with waves is, naturally, fishes. An early example of this combination is seen on a bowl from the Bristol City Art Gallery which has an identical shape to the one with dragons from the Bruce Collection mentioned above. (58) The simply combed wave-pattern is also identical, and the use of

broken wavy lines along the border can also be seen on this bowl. Instead of large 'chi' dragons which dominated the other design, this bowl has a pair of fluently carved small fishes swimming in opposite directions. There are also three small shell-like motifs sketchily carved in the centre and between the two fishes on the cavetto forming an almost straight line. The evenly applied glaze is glossy and quite strongly tinted, fired very successfully to enhance both the elegant shape and the uncomplicated yet subtly balanced design of which the theme is particularly suited to the colour of this glaze. This bowl would also date from the early part of the 12th century.

An interesting example of a bowl decorated with another kind of wave design was found in a tomb, most probably dating from circa 1125, in Wuhan Shi, Hubei province. (59) The bowl has rounded sides, a relatively wide flat base and a very low foot. The rim is left unglazed, suggesting that the bowl was fired upside-down, and the potting is reported to be very fine. Inside, between two grooved rings, one just below the rim and the other near the bottom, is a design of waves. Unfortunately the illustration is of poor quality and no description is given as to the details of the design. A similar bowl was found in another undated tomb in Zhenjiang, with a design of water-plants rising from the waves. (60) This piece was later illustrated in colour and the finely incised design on the outside somewhat resembles so-called 'bud-tendrils' scroll. (61) The wave-pattern, near the base, seems to be simply a repetition of curved lines. This bowl was originally bound in silver and its fragments still remain on

the rim.

A much more common type of fish and wave decoration is the one found on the bottom of large bowls with unglazed rim and the cavetto divided into sections by slip-trail ribs. (62) These bowls tend to be shallow, with rounded sides and a low foot, and the central medallion is carved with a pair of fishes and simple combed wave-pattern . The fishes are usually swimming in the same direction. An example of this type was found in a well dating from the Southern Song period, and the design was probably introduced by the middle of the 12th century. (63) This design seems to have been very popular and many examples survive today. The glaze is usually of good quality, evenly applied and well fired to a glossy appearance, but the potting can be rather rough and throwing marks can often be seen on the outside. Some of the coarser examples may date from the beginning of the 13th century.

Another later design which is less common but equally important, is made of long and sinuous combed lines encompassing the whole of the inner surface. (64) The lines along the border form a kind of overlapping rounded petals, and a pair of fishes swimming in opposite directions are fluently carved on the cavetto. This design was most certainly developed from the earlier type discussed above, represented by an example from the Bristol City Art Gallery, and was probably introduced around the middle of the 12th century. It is usually found on large conical bowls with slightly rounded sides and a slightly everted rim standing on a low tapering foot. The design seems to have

remained popular over a long period of time, and a later, somewhat dissolved example probably dating from the first half of the 13th century is in the Gugong Bowuyuan in Beijing. (65) A related design of wave-pattern , this time without fishes, can be found on a bowl from Kempe Collection. (66) It has similar bands of combed lines, but the border is done in single W-shaped incised lines. It may also be noted that the same treatment can be seen on the inside of small bowls with foliate rim. (67)

The lotus motif was not as widely used as in contemporary Ding ware and one of the few early examples of bowls decorated with this motif is in a Japanese collection. (68) It is a shallow bowl with rounded sides and slightly flared rim, standing on a low, tapering foot. The inside is decorated with a very fluently incised scrolling lotus design, composed of two open flowers placed opposite each other on the cavetto amongst foliage. Although this design could have been inspired by a similar Ding example, no close parallel can be found, and therefore the credit must be given to the ingenuity of Jingdezhen potters for producing such an accomplished design. The bowl is covered with a thinly applied, very pale glossy glaze and the inside of the unglazed base is deeply cut. This bowl probably dates from about 1100.

A completely different type of lotus design can be seen on a hexafoil bowl from Musée Guimet. (pl. 11) It has shallow rounded sides and a notched rim, and the inside is elaborately carved with three lotus flowers around a large lotus leaf in the centre, against

a background of dense foliage including three more large lotus leaves seen from the side. The foliage ground is done in a manner closely resembling that of infant and peony design (of the so-called 'pomegranate' type) <sup>pl. 12a</sup> and this, as well as the shape, points to an early to middle 12th century date. (69) A beautifully fired glossy glaze is evenly applied to enhance this somewhat crowded, and yet very fluently carved design of lotus.

The lotus motif could also be lightly incised to the outside of a bowl, and such an example was formerly in the Count Seilern's collection. (70) It is a shallow bowl with rounded sides and unglazed rim, standing on a very low foot, decorated with an incised lotus spray that resembles those found on the inside of Ding bowls. Bowls of this type are thinly potted and the effect of an incised design on a thin, translucent body is what is later referred to as 'anhua' designs.

The design of skewed lotus panels, which has been discussed earlier, seems to have made its appearance in the second half of the 12th century. (71) The most representative type has the panels arranged around a small roundel decorated with a lotus spray, and bowls decorated in this manner have a shallow conical shape with slightly rounded sides, foliate rim and a relatively low foot. (pl. 12b) A variant of this design without the central panel is found on a bowl from the collection of J. C. Thomson, and a somewhat dissolved version is seen on a small bowl formerly in the Count Seilern's collection. (72)

The majority of large, shallow conical bowls with realistically carved peony sprays inside seem to have been made also in the second half of the 12th century, and archaeological finds tend to confirm this impression. (73) They usually have everted foliate rim and the design is similar to the earlier example from the British Museum which has already been discussed, with a large open flower and curved stems with pointed leaves. <sup>pl. 10a</sup> The combed details are also present on these later examples. Some of the surviving examples show closer resemblance to the earlier type than others, and these may be dated to the middle of the 12th century, while the more dissolved type would have been produced towards the end. (74) It may also be noted that deeper bowls usually have a distinctly carved inner base, while shallower examples tend to have a smooth rounded inner surface. Another interesting feature of bowls belonging to this group is the way the base is cut, with a fairly deeply cut area immediately inside the narrow foot-rim and a shallowly cut central area which looks like a raised platform. This feature is also seen on bowls with infant and peony design or with skewed lotus panels, and seems to be a common practice for large conical bowls in the second half of the 12th century.

A small shallow bowl with rounded sides, flat base and unglazed rim in Musée Guimet has an interesting design of lotus and arrowheads. (pl. 13b) It has a vigorously carved lotus scroll with two large flowers amidst foliage, with a small amount of combing used to render the details. The two large flowers already resemble those

found on carved qingbai ware of the Yuan period, and this bowl probably dates from the late 12th or early 13th century. A thinly applied, very pale glaze covers the bowl which has a relatively thin body.

Plain bowls were continued to be made, often with notched rim, and bowls with slip-trail ribs dividing the inner surface into six panels also remained popular. (75) They could be fired either in the upright position or upside-down, and the former tend to have an everted rim. The bowls with slip-trail ribs usually have a plain round panel in the centre, but this panel was sometimes decorated with an incised lotus spray. (76) Many of these bowls were probably made in the 13th century, and the pale, sometimes almost colourless glaze is generally of poor quality, resulting in extensive wear on the surface of the glaze. Some examples may even have a yellowish tinge to the glaze.

Moulded bowls were also popular in Jingdezhen, and the earliest example to be found in a datable tomb is a small conical bowl with a design of petals. (77) The tomb is dated to 1184, and the decoration consists of key-fret border and a row of pointed petals in relief. A similar piece was excavated in Japan, and it is covered with a glossy, relatively pale glaze. (78) Another conical bowl with moulded design was discovered in a tomb dated to 1212 or 1213. (79) It has a design of a pair of phoenixes in flight underneath a key-fret border. Similar examples can often be seen in collections outside China, and bowls of this type tend to have a glossy, evenly applied glaze that can be fired



to a remarkably good colour. Most of these moulded conical bowls were fired in the upright position, and the shallowly cut or flat base is usually buff. The foot tends to be narrow and low, and inside, at the bottom, is a small ring surrounding a slightly convex surface. Bowls of this type could also be decorated with lotus flowerheads. (80)

Bowls of shallow rounded form could also be decorated with moulded designs, and these seem to outnumber the conical type considerably. They usually measure around 18cm. and are decorated either with an intricate pattern of scrolling peony with phoenixes or with panels of various flowers in vases and basins. (81) The former is almost always associated with a design of lotus sprays placed in the centre, and a pair of phoenixes in flight mingle closely with peonies and mallow flowers below a key-fret border. The latter, with the cavetto divided into six panels containing various floral sprays including peony, mallow, lotus or lily in alternately wide flat basins or tall bottle-vases, also has a key-fret border and a central panel often decorated with lotus sprays. This latter design can vary far more than the former, and the details are often different. An example in the Ashmolean Museum has a pair of phoenixes in the centre, and the general design is relatively simple. (pl. 14) All of these bowls were fired upside-down, and have a very low foot-rim. The glaze is evenly applied and glossy, but good qingbai colour is rarely attained, and in many cases bowls of this type have a dull, greyish colour. Most of these bowls seem to date from the 13th century, although the production may have started in the second half of the 12th century.

- (1) Zhongguo Taoci 1982, No.7, 97, pl.5
- (2) Chūgoku Tōji Zenshū, vol.9, pl.7; vol.4, Kyoto, 1981, pl.185
- (3) WW 1980, No.5, 28, pl.4
- (4) WW 1980, No.5, 30-31, fig.14-15
- (5) Wenwu Ziliao Congkan, vol.3, Beijing, 1980, 166-168, fig.42
- (6) Y. Yabe, 'Bantō Godai ni miru Gorinka no Ryūkō' (The Fashion of Cinquefoil Forms in Late Tang and Five Dynasties Period) in Museum 300, March 1976, 21-33
- (7) For a 10th century example, see WW 1980, No.11, 49, fig.22
- (8) WW 1980, No.5, 34-44, fig.29
- (9) Chūgoku Tōji Zenshū, vol.16, pl.17
- (10) WW 1980, No.11, 60, fig.13 and 15
- (11) KG 1964, No.11, 561-563, pl.5
- (12) WW 1980, No.5, 30-31, fig.13
- (13) Chūgoku Tōji Zenshū, vol.16, pl.6
- (14) KGXB 1954, No.8, 163-202, fig.10-13, pl.11-12
- (15) Plain conical bowls of the earlier type were found in tombs dated to 1101 and 1113. See WW 1980, No.5, 30-31, fig.13 and KG 1965, No.1, 21-24, pl.5
- (16) Acc. No.A459
- (17) Yaoci Tulu, pl.15
- (18) Cf. pl.1
- (19) Illustrated Catalogues of Tokyo National Museum : Chinese Ceramics, Tokyo, 1965, pl.252

- (20) Cf. a plain bowl found in a tomb dated to 1071, WW 1977, No. 3, 56, fig. 4
- (21) WW 1980, No. 5, 34-44, fig. 31
- (22) J. Wirgin, Sung Ceramic Designs, 50-51
- (23) Ibid. pl. 13a
- (24) An example of this type was found in a tomb dated to 1127.  
See Zhongguo Taoci 1982, No. 7, 103-105, pl. 8
- (25) KG 1977, No. 4, 286, pl. 9
- (26) Cf. a Ding example illustrated in J. Wirgin, op. cit., pl. 74
- (27) KG 1965, No. 1, 21-24, fig. 2, pl. 5
- (28) Four bowls of this type, one with a design of lotus and three with a peony design, were found in a tomb dated to 1127. The same tomb also produced a pair of bowls with rounded sides and a flared rim decorated with a design of phoenix in oval panels. There are four such panels on each bowl and the inner base is also decorated with a pair of phoenixes incised within a roundel. See Zhongguo Taoci 1982, No. 7, 103-105, fig. 1, pl. 8
- (29) KG 1965, No. 1, pl. 5
- (30) J. Wirgin, op. cit., 59-60, pl. 23d
- (31) Ibid. pl. 23 e/f/g
- (32) Wenwu Ziliao Congkan, vol. 3, 166-168, fig. 43
- (33) Chūgoku Tōji Zenshū, vol. 16, pl. 106
- (34) Ibid. pl. 31
- (35) Wenwu Ziliao Congkan, vol. 3, 162-166, fig. 38

- (36) WW 1973, No.8, 2-13
- (37) Ibid. fig.7
- (38) Another early example of this design in the Barlow Collection is illustrated in M. Sullivan, *op.cit.*, pl.112a, which is similar in shape to a bowl from the Percival David Foundation mentioned earlier
- (39) WW 1973, No.8, 6, fig.6
- (40) J. Wirgin, *op.cit.*, 56
- (41) Ibid. pl.19a
- (42) KG 1964, No.11, 558-560, fig.2
- (43) WW 1976, No.6, 91, fig.2; Chūgoku Tōji Zenshū, vol.16, pl.46
- (44) Mayuyama, Seventy Years, vol.1, Tokyo, 1976, pl.429
- (45) J. Wirgin, *op.cit.*, pl.20a
- (46) Chūgoku Tōji Zenshū, vol.16, pl.95
- (47) For a Northern Celadon example from the Lindberg Collection, see Sotheby's sale, London, 12th December 1978, lot 171
- (48) Three shallow bowls of this type were found in the 1127 tomb.  
See Zhongguo Taoci 1982, No.7, 103-105, pl.8
- (49) Mayuyama, Seventy Years, vol.1, pl.432
- (50) For a conical bowl with the same design, see *ibid.* pl.433
- (51) J. Wirgin, Sung - Ming, pl.24 a/b
- (52) Chūgoku Tōji Zenshū, vol.16, pl.44
- (53) J. Wirgin, Sung Ceramic Designs, 52
- (54) For an example of the later type, see Chūgoku Tōji Zenshū, vol.16, pl.103

- (55) J. Wirgin, *op.cit.*, pl.12e
- (56) Among various Song wares the 'chi' dragon motif seems to appear only on Ding and, to a lesser extent, qingbai wares. For a Ding ware example see *ibid.* pl.70a; for another qingbai bowl with a pair of these dragons, without the wave-patterns, probably dating from early 12th century, see Basil Gray, Early Chinese Pottery and Porcelain, London, 1953, pl.80; also, for a small bowl with rounded sides and unglazed rim decorated similarly to the Bruce Collection example, with waves, see R. L. Hobson and A. L. Hetherington, The Art of the Chinese Potter, London, 1923, pl.XCIII, fig.1
- (57) Christie's sale, London, 17th June 1982, lot 67
- (58) J. Wirgin, *op.cit.*, pl.17a
- (59) WW 1966, No.5, 56-59, pl.7-9. Although the tomb is undated, some of the lacquer pieces found in it are inscribed with cyclical dates corresponding to the years between 1106 and 1109, and these dates are confirmed by the numismatic evidence as well as by the shapes represented among the lacquer vessels. The date of the burial cannot therefore be earlier than 1110, and supposing that these objects were purchased some time before the burial, it does not seem unreasonable to date the tomb to circa 1125
- (60) WW 1974, No.1, 78, fig.3
- (61) Chūgoku Tōji Zenshū, vol.16, pl.113
- (62) *Ibid.* pl.96

- (63) KG 1964, No.11, 558-560, fig.2
- (64) Chugoku Toji Zenshu, vol.16, pl.107
- (65) Ibid. pl.170
- (66) B. Gyllensvard, op.cit., pl.541
- (67) J. Wirgin, op.cit., pl.12d
- (68) Sekai Toji Zenshu (new edn.), vol.12, pl.34-35
- (69) Cf. J. Wirgin, op.cit., pl.19a/b
- (70) Christie's sale, London, 17th June 1982, lot 69, also see  
Chugoku Toji Zenshu, vol.16, pl. 71 and 88
- (71) For a discussion of this problem, see the preceding chapter;  
for the relevant tomb find, see Zhongguo Taoci 1982, No.7,  
103-108, pl.9
- (72) J. Wirgin, op.cit., pl.12h; Christie's sale, London, 17th June  
1982, lot 77
- (73) WW 1984, No.1, 94-96, fig.1-2
- (74) A likely candidate for the mid-12th century date is illustrated  
in J. Wirgin, op.cit., pl.21b; a later, more dissolved type  
is shown as pl.21a
- (75) A large bowl of this type was found in a tomb dated to circa  
1200. See WW 1973, No.5, 68, fig.1; for a smaller example  
with rounded sides, see M. Tregear, op.cit., pl.211
- (76) Christie's sale, London, 17th June 1982, lot 71
- (77) KG 1962, No.4, 182-185, fig.8
- (78) Nihon Shutsudo no Chugoku Toji (Chinese Ceramics Excavated  
in Japan), Tokyo, 1977, pl.69

- (79) KG 1964, No. 5, 237-241, fig. 4, pl. 7
- (80) J. Ayers, The Baur Collection: Chinese Ceramics, vol. 1,  
Geneva, 1968, no. A 126
- (81) J. Wirgin, *op. cit.*, pl. 24 and 27

### c) Cups and Stands

The use of cups with matching stands for the purpose of drinking tea or wine seems to have become popular in the Five Dynasties period, and various kilns have begun producing different versions in ceramics by the middle of the Northern Song period. (1) Potters at Jingdezhen adopted this shape from early times, and by the middle of the 11th century cups and stands have become commonplace among tomb finds. An example that seems to be very early, most probably dating from the 10th century, is in Musée Guimet. (pl.15) The cup has a lobed body with rounded sides and slightly everted rim, and the inside of the relatively wide, splayed foot is left unglazed with a marked buff colour due to oxidization. The cup-stand has a low profile, with raised, flat outer area ending in upturned, vertical and lobed rim, the stand in the centre rising from the recessed inner area. The inside of the wide, straight foot is recessed and left unglazed, showing a buff colour similar to the cup, and a roughly pierced hole is found in the middle of the base which should have served as an escape for the air contained in the hollow area during the firing. This last feature, made necessary by the method of construction which consists in putting a cup-shaped stand upside-down on the flanged base, continues to be seen for a long time, well into the 12th century. The firing method is that which requires biscuit-shaped support discs mentioned earlier, and an almost colourless transparent glaze, although unevenly applied, is fired to a satisfactory standard.



This glaze, which seems to adhere very well to the body, shows a fairly strong tinge of bluish green when it is thick, and has a high degree of gloss, but is not free from extensive crazing. The body is remarkably white and is of very good quality. A fragment of a lobed bowl, which resembles the Guimet cup very closely, was found at the Wangmeiting site, dated by the Chinese to the Five Dynasties period. (2)

A pair of cups and stands were discovered in a tomb dated to 1057, in Nancheng Xian, Jiangxi. (3) The cups have rounded sides, a straight rim and a tall splayed foot, and the stands are formed by setting a deep, inverted cup onto a flanged base with a wide splayed foot. They are about 11cm. tall overall, and closely resemble examples in Japanese and Western collections which are often said to have come from Koryo tombs. (pl. 16a) Among this group the body is usually of very fine quality, and the smooth, transparent glaze which may vary in colour from off-white to pale blue, is almost always extensively crazed. The potting may be uneven, and the recessed, unglazed base of the stand usually has a strongly coloured mark of a firing disc around the air vent. The overall height varies somewhat, and the taller examples can be more than 14cm. high.

Similar examples were found in various undated tombs, including a pair of cups and stands which are slightly lower than the pair from the Nancheng tomb. (4) The cups have a low foot-rim, and the

stands, with a relatively low platform, have a cylindrical foot. They are covered with a crackled pale blue glaze except for one of the stands which has a yellowish glaze with fine crazing. An almost identical set was found in another tomb, with a slightly taller stand, decorated with incised feather-like pattern on both the cup and the stand. (5) The possible source of this decoration is to be found among the contemporary Yue ware examples. (6) These three sets of cups and stands measure slightly less than 10cm. in overall height and should be dated to the first half of the 11th century.

Another tomb dated to 1057 containing two identical cup-stands of a different type was discovered in Yi Xian, Liaoning province. (7) They are formed by setting a small cup with rounded sides, this time in the upright position, onto a foliate dish with lobed sides and a tall cylindrical foot. They are about 9cm. wide, and were most probably made for some of the small conical bowls that were found in the tomb. A similar cup-stand, in the shape of a plain shallow dish standing on a tall, slightly splayed foot surmounted by a small globular cup-like holder, was found in a tomb dated to 1071. (8) It is covered with a crackled qingbai glaze and was found with a small conical bowl with a straight foot. Both the bowl and the stand were bound with silver around the rim. A larger example in the Ashmolean Museum (14cm. wide) with a lower foot and a wider flange may also date from this period. (9)

A tomb found in Macheng Xian, Hubei, dated to 1113, yielded two sets of cups and stands and another separate cup-stand. (10) The

cups and stands are much lower in profile than the earlier examples, and also slightly wider than most, the stands being about 14cm. wide. They are both lobed and foliated, and the shallow cups have a small splayed foot and an everted rim. The stands no longer have the platform in the middle, and they can be described as saucer dishes with a tall foot. There is a recess in the centre to hold the cups. A similar example from the British Museum still has a very low platform, but the general appearance is very similar to the Macheng examples and should therefore be dated to late 11th or early 12th century. (pl.17) The wide, splayed foot is relatively low, and the cup has a small recessed area inside, at the bottom. The glossy, very pale glaze is almost colourless except when it is pooled, and the body is of very fine quality. A similar example in the Lauritzen Collection with a taller foot should also be mentioned. (11)

The cup-stand from the same tomb is fairly similar to the example found in the 1057 Liao tomb mentioned earlier but it is taller, and seems to be much finer in quality. It is very thinly potted, has a tall cylindrical foot and the lobed and foliated flange is rather deep. An almost identical piece is in a Japanese collection, with a matching bowl. (12) The bowl is of shallow conical form with straight, lobed sides and a foliate rim, reflecting the design of the stand. It has a relatively low cylindrical foot and the set, which is covered with an evenly and thinly applied almost colourless glaze, turning to a slightly greyish tone on the stand, should be dated to late 11th or early 12th century. Both the bowl and the stand are very finely potted.

An unusual cup-stand, having a large cup-shaped top, foliated flange with an overhanging lip and a splayed foot, is in the Victoria and Albert Museum. (pl. 16b) A bronze example of this type was unearthed in Beijing, probably dating from the Liao period, suggesting a possible origin of this shape. (13) The glaze is smooth, glossy and very pale, and the fine body is pure-white in colour. This cup-stand should also be dated to late 11th or early 12th century.

A Liao tomb dated to 1116 was located in Xuanhua Xian, Hebei, in which another cup-stand with foliated flange and a cup-like holder was found. (14) An unusually low foot may be noted, which seems to enhance the elegant appearance of the piece.

A fine pair of cups and stands are in the Tokyo National Museum, composed of shallow hexafoil cups with flared rim and a splayed foot, and stands with a low platform, flattened rim and a splayed, foliated foot. (15) The flattened rim is slightly raised and notched at the edges, and the foot is pierced with cloud-like motifs. The cups are similar to those found in the 1113 tomb, but the stands are more akin to the earlier type, except for the foliated, pierced foot. A similar cup-stand, matched with a cup with unglazed rim, is in the Kempe Collection and this example gives a clue to the dating of this group. (16) Although the fu-shao firing method was introduced towards the end of the 11th century, it has become a common practice only in the 12th century. In view of this, and also of the similarity of Tokyo National Museum cups to the earlier type, this group may tentatively be dated to the first half of the 12th century. The glaze is rather

strongly tinted and this is very much in accordance with the suggested dating.

The production of cups with matching stands probably ceased at Jingdezhen sometime around the middle of the 12th century, as no later examples seem to exist. In fact Longquan kilns in Zhejiang seem to be the only kilns which continued the production of cup-stands. (17) One reason for this may have been the increasing popularity of stoneware bowls produced at Jian kilns in Fujian, which suited the particular type of tea favoured in China at that time. (18)

Among various cups that were made without the stands, a group of stem-cups from the earlier period may be mentioned. There are two types of stem-cups, one with a flattened rim and a splayed foot, and the other, with lobed sides and a more or less cylindrical foot. (19) They were probably made around 1100, and seem to have been abandoned shortly afterwards until a new type of stem-cups were introduced in the Yuan period.

A rare example of a cup of hemispherical shape decorated on both the inside and the outside with an elaborate moulded basket-pattern was formerly in the E. T. Chow Collection. (20) It was most probably made after a silver model, of which an example is in the British Museum. (21) There are also northern white ware examples, one of which, found in Qinghe Xian, is very similar to this qingbai piece. (22) The three spur-marks found on the base as well as the greenish tint of the glaze suggest an early date, possibly towards the end of the 11th century. A later example, probably dating from the

second half of the 12th century, was formerly in the Clark Collection. (23) It has a cross-hatched carved basket pattern that is very similar to the petal design discussed earlier in relation to bowls with straight sides. This cup is very small, being only 7.5cm. wide, and was fired upside-down on its unglazed rim.

There are a fair number of cups with unglazed rim surviving from the 12th century, either with rounded sides and a cylindrical foot, or with straight sides and a very low foot. The cups with rounded sides are mostly undecorated, but some examples have a simple moulded design of prunus. (24) These cups may have had matching stands originally, of the type mentioned above with a flattened rim and a foliated, pierced foot. The cups with straight sides are often decorated with a sketchy incised design. (25) An example with a rather tall foot and a grooved ring on the outside was found in a well dated to the Southern Song period. (26) Some of these cups may date from the 13th century.

- (1) M. Tregear, Catalogue of Chinese Greenware in the Ashmolean Museum, Oxford, 1976, nos. 132, 133, 139 and 142; Chūgoku Tōji Zenshū, vol. 9, pl. 52 and 55
- (2) Kiln Sites of Ancient China, no. 225
- (3) KG 1965, No. 11, 571-576, pl. 9
- (4) KG 1980, No. 3, 246-247, fig. 1
- (5) WW 1977, No. 10, 90-91, fig. 7. Numismatic evidence found in this tomb suggests a date not earlier than late 1030's for this burial; for similar examples, see Chūgoku Tōji Zenshū, vol. 16, pl. 5
- (6) Chūgoku Tōji Zenshū, vol. 4, pl. 195
- (7) KGXB 1954, No. 8, 163-202, fig. 11, pl. 11
- (8) WW 1977, No. 3, 55-58, pl. 4
- (9) M. Tregear, Song Ceramics, pl. 201
- (10) KG 1965, No. 1, 21-24, pl. 5
- (11) J. Wirgin, Sung-Ming, pl. 17
- (12) Mayuyama, Seventy Years, vol. 1, pl. 441; also illustrated in Sekai Tōji Zenshū (new edn.), vol. 12, pl. 154-155
- (13) KG 1963, No. 3, 169-170, pl. 10
- (14) WW 1975, No. 8, 31-37, pl. 6
- (15) Sekai Tōji Zenshū (new edn.), vol. 12, pl. 156; a similar set of cup and stand was found in a tomb dated to 1099, indicating that sets of this type were already being produced before the end of 11th century: KG 1985, No. 2, 155-157, fig. 2

- (16) B. Gyllensvärd, *op.cit.*, pl.536
- (17) Special Exhibition of Cultural Relics Found off Sinan Coast,  
Seoul, 1977, pl.90
- (18) For a discussion of changes in tea-drinking customs and  
related tea wares, see WW 1963, No.1, 8-12
- (19) Christie's sale, 17th June 1982, lot 74; M. Tregear, *op.cit.*,  
pl.199
- (20) Sotheby's sale, 16th December 1980, lot 283
- (21) B. Gyllensvärd, 'T'ang Gold and Silver', BMFEA 29, 1957,  
fig.46B
- (22) B. Gyllensvard, Chinese Ceramics, pl.354
- (23) Sotheby's sale, 25th March 1975, lot 73
- (24) *Ibid*, lot 74
- (25) Chūgoku Tōji Zenshū, vol.16, pl.40 and 78
- (26) KG 1964, No.11, 558-560, fig.2, pl.4



#### d) Ewers

Jingdezhen kilns are known to have produced ewers from the 10th century onwards, and early celadon examples have been excavated from both Yanmeiding and Hutian kiln sites. (1) These have very simple forms with an elongated globular body, a tall splayed neck, a bent spout and a strap handle, closely resembling ewers from Yue kilns. (2) White ware ewers may also have been produced during this period, and a lid of a ewer of cylindrical form surmounted by a knob was found at the Yangmeiding site. (3)

A Liao tomb dated to 1017 found in Qian'an, Hebei province, yielded a lidded ewer which could be considered to be an example of qingbai ware from Jingdezhen. (4) It has a full globular body standing on a low wide foot with a bent spout and a strap handle attached to it, and a knobbed lid, similar to the Yanmeiding example mentioned above, sits on the cylindrical neck. It measures 18cm. in height and is covered with a crackled bluish glaze. Although the possibility of its being a northern piece cannot be ruled out, the excavation report attributes the ewer to Jingdezhen kilns. A similar ewer, with a squat globular body and a very low foot, was found in a 11th century tomb in Zhejiang province with a matching basin in the shape of a deep bowl with rounded sides and a splayed foot. (5)

The combination of ewer and basin is a common feature in the 11th century, and the basin was most probably filled with hot water to keep the content warm. (6) Another set, with a ewer of similar

shape to the 1017 example and a basin with rounded sides, a slightly everted rim and a tall cylindrical foot, both decorated with large lotus petals, was found in an early 11th century tomb. (7) The knobbed lid has two small holes so that it can be secured to the handle, a feature commonly seen on lids of cylindrical shape. The white body is compact and a glossy, clear bluish glaze covers the set. The ewer was fired inside the basin, set on five spurs, and the basin was set on a firing disc similar to the ones used for bowls mentioned earlier. This firing method seems to be the regular practice for ewers with matching basins.

Two ewers of a different type were found in a tomb dated to 1037 from De'an Xian, Jiangxi. (8) The two ewers are of identical shape, with a short, splayed neck and a high shoulder, onto which a bent spout and a strap handle were added. They are both entirely plain, and the glaze is described as being slightly yellowish, while the white body is said to be of fine quality. Their angular profile is not commonly seen among northern white wares, but an example, ascribed to Xing yao, in the Kempe Collection may be mentioned. (9) The qingbai ewers are about 14.5cm. high. Plain ewers having a similar oviform body with a flattened shoulder, but with a taller neck and spout, were also produced. One example was found in an undated Northern Song tomb, rather coarsely potted and covered with a slightly yellowish glaze. (10) There are two loops on the shoulder, near the base of the splayed neck, one on each side. It stands on a low, wide

foot and measures 17.5cm. in height. A similar example, more finely potted and covered with a glossy, cream-coloured crackled glaze with a bluish tinge was discovered in a tomb dated to 1101. (11)

Another type of ewer that could be dated to the first half of the 11th century is in the Museum für Kunst und Gewerbe, Hamburg. (12) Its squat oviform body is applied with a tall bent spout and a strap handle joining the cup-shaped, lidded mouth. There are two small loops on the shoulder, on either side of the tall neck with curved sides, and a pair of tiny additional loops are found, one near the flattened top of the domed lid and another on the handle. These additional loops help to secure the lid to the ewer. The potting seems to have been somewhat coarse, and throwing marks can be seen on the lower half of the body. A pale, unevenly applied glaze with extensive crazing covers the ewer stopping above the wide, relatively low foot. It may be noted that the squat oviform body of this ewer is similar to that of the ewer with a lid surmounted by a seated lion found in the Nancheng tomb dated to 1057. (13)

This ewer has already been frequently referred to in various publications, being an important landmark in the dating of similar ewers found both in China and in collections elsewhere, but unfortunately the poor quality of reproductions available still prohibits a thorough discussion. (14) It measures 21cm. in height including the lid, which has an elaborately and realistically modelled seated lion on the top. Both the spout and the strap handle are attached to the shoulder, and

it has a low, wide foot. It is said to be decorated with a peony design around the shoulder and lozenge pattern on the lid, and the accompanying basin with a tall splayed foot and a flared cinquefoil rim, with a scrolling peony design. The white body is said to be of fine quality, and the ewer is thinly potted in contrast to the basin which is fairly thickly potted. They are covered with a crackled glaze. The foot of the basin seems to be decorated with a row of lightly carved petals, although no mention is made in the excavation report. (15)

A related set of ewer and basin was found in a tomb in Jurong Xian, Jiangsu, dating from the middle of the 11th century. (16) The ewer is similar to the Nancheng piece, except for the flattened shoulder and the smaller, more simply modelled lion on the lid, while the basin is of a different type, having straight spreading sides and a plain cylindrical foot. Both the ewer and the basin are decorated with a carved design of conventionalized flower scroll, which is applied only to the shoulder of the ewer and the outside of the basin. The firing seems to have been unsuccessful and the glaze shows a dull brownish colour. Spur-marks are found on the inside of the basin. An identical set is in the Museum of Fine Arts, Boston, which is covered with an almost colourless glaze with a slightly greenish tinge. (17) The firing for this piece was successful, and the glaze has a glossy appearance. The design, which is often seen on bowls from Yaozhou kilns, is rarely seen on qingbai ware and corresponds to Wirgin's conventionalized flower Type A. (18)

The ewer in the Idemitsu Museum of Arts, Tokyo, measures

19.7cm. in overall height and has a globular body, a long curved spout and a tall cylindrical foot. (19) The lid with seated lion is similar to other examples and sits on a narrow cylindrical neck of the ewer. The white body is of very fine quality, and a glossy pale blue glaze covers the entire piece, including the shallowly cut base. Five spur-marks are found along the edges of the base and this ewer was most probably fired within a basin. (20) An interesting feature of this piece is the small carved leaf motif found on the body where the spout or the handle is attached. An identical ewer was found in a tomb dated to 1071, with similar leaf motifs on the body and five spur-marks along the foot-rim. (21) It has a small flattened lid with a knob in the shape of coiled stalklet, which is said to be made of coarser material and may be a later replacement. The ewer is covered with a glossy, bluish glaze.

Another ewer with basin was found in a tomb dated to 1087 from Susong Xian, Anhui. (22) The lid with seated lion is similar to those on ewers mentioned above, but the design of overlapping petals in relief around the neck is a new treatment, as well as the lobed body with incised vertical lines with emphasize the lobing. The lobed and foliated basin is decorated on the outside with a fluently incised scroll border with lappets, and its lightly flared foot repeats the design of overlapping petals seen around the neck of the ewer. The pale qingbai glaze is beautifully fired. (23)

An example closely related to the Susong find, a set of ewer and basin, is in the British Museum. (pl. 18) Although in appearance it

differs significantly from the Susong piece, being heavier and stouter in construction, the basic conception of the design is identical. An interesting feature is the lid, of which the sides are shaped as overlapping petals, and the foliated foot appears to respond to this treatment. Carved petals around the neck repeat the similar design found on the splayed foot of the basin, and the incised decoration of the basin is extended to the spout below which an incised lappet is found, as well as below the strap handle. These details create a sense of unity in this design which, together with the angular shape of the vessel, seems far more fitting to metalwork rather than porcelain. The heavy potting and the squat shape suggest a mid-11th century date, preceding the Susong type. The glaze is almost colourless and four spur-marks are found both on the foot-rim and the inside of the basin. The unglazed base of the basin shows traces of a large firing disc.

A number of ewers with matching basins and lids surmounted by a seated lion were found in a group of 11th century tombs excavated in Haining Xian, Zhejiang. (24) One of the ewers has slightly rounded, lobed sides and its flattened, sloping shoulder is decorated with scrolling foliage. The matching basin also has slightly rounded lobed sides, with a wide, spreading rim notched along the edges. The outside, below the rim, is carved with conventionalized flower scroll of a type very rarely seen on qingbai ware. (25) This set probably dates from the first half of the 11th century.

Another ewer has bands of incised vertical lines similar to the

Susong piece. It is accompanied by a foliated basin also resembling the Susong example although lacking the incised scroll border which is replaced by a simple incised design outlining the shape of the rim and extended, at each foliation, towards the base to form narrow pointed lappets. Overlapping petals are not to be seen on this ewer and the tall foot of the basin is left plain except for a horizontal grooved line near the base. There were three other sets similar to the above, and the ewers have a lobed body with each lobing accentuated by a narrow carved rib. The tall foot of the ewer is slightly splayed, and the glaze is somewhat greyish. (26)

One of the tombs from the above site yielded a ewer of a different type. (27) Its oviform body is surmounted by a tall trumpet-shaped neck, and applied with a long bent spout and a strap handle. The curved outline of the body continues to the recessed base without foot-rim. It has a dish-shaped lid with flattened rim and depressed centre-set with a small knob, and a tiny loop is attached to the rim as well as to the handle. The body is divided into six sections by bands of incised vertical lines, and horizontal lines are also incised below the rounded shoulder. The unglazed base shows no traces of spur-marks and the cream-coloured glaze is extensively crazed.

There are two small ewers which are closely related to this ewer for their design, one of which is in the Kempe Collection. (28) Its oviform body is also decorated with bands of incised vertical lines, and a pair of upstanding moulded lappet panels are attached to the shoulder. Another ewer in the Ashmolean Museum also has upstanding

panels on the shoulder, and bands of incised lines on the slightly lobed body. (pl. 19b) This ewer also has a carved horizontal band along the equator. The two ewers probably date from the end of the 11th century. (29)

Similar vertical ribs can also be found on a melon-shaped ewer of a type rarely encountered. (30) The small lid in the shape of a multi-petalled flower with a coiled stalk finial sits directly on the melon-shaped body, and trefoil panels are applied at the base of both the spout and the handle. Another melon-shaped ewer of this type, with a distinctly lobed body and a cylindrical foot, was found in a Liao tomb dated to 1099. (31) The lid is identical to the above, and it was found with a matching basin of striking appearance. The foliated basin is deeply carved with two rows of lotus petals, so that the basin resembles an open lotus flower. It has a tall splayed foot which is also decorated with carved overlapping petals, similar to the British Museum basin mentioned earlier. *pl. 18*

An interesting and unusual ewer with a design of lotus petals is in a Japanese collection. (32) It has a tall, wide cylindrical neck, set on a squat oviform body which is divided into two parts, the upper half being simply lobed and the lower half carved with three rows of narrow overlapping petals. The ewer stands on a wide low foot and a bent spout and a strap handle are attached to the shoulder. The lid has a flattened rim and a depressed centre, with a bud-like knob, and small loops are found both on the lid and the handle. The ewer, covered with



a very pale glaze with extensive crazing, probably dates from late 11th century.

Commoner types of melon-shaped ewers have a tall flared neck and a long spout often reaching the height of the rim. The body can be either rounded, with a concave base, or angular, in most cases with a wide cylindrical foot and only occasionally, with a concave base. Ewers with unglazed, concave base are usually fired on spurs, and those with a foot on a circular firing disc. The lobing is always accentuated with carved vertical ribs, and a horizontal band of incised lines is often found below the shoulder. Another common feature is the incised lappet motif which is simply outlined where the spout or the handle is attached to the body. The lid usually has a depressed centre with a bud-like knob and a flattened rim, with a small loop attached to it. Another loop is found near the top of the handle. An example from the Hoyt Collection, 25.7cm. high, with a full rounded body has a wide neck and resembles the ewer with bands of incised vertical lines from a tomb in Haining Xian mentioned earlier. (33) It is covered with a pale bluish glaze. Another example of rounded type was found in a Liao tomb which is datable to late 11th or early 12th century. (34) The ewer is covered with an almost colourless glaze and decorated with three narrow bands of horizontal incised lines, one just below the rim, another near the base of the neck and the last around the upper part of the lobed body. An example of the angular type with a wide cylindrical foot is in the British Museum. (pl.19a)

It is 16.6cm. high and has a single horizontal line incised below the shoulder, with more incised lines near the base of the neck. The glaze is very pale, and there are traces of a firing disc on the unglazed base. (35)

There is also a small group of melon-shaped ewers with a squat lobed oviform body and a short neck with curved sides, often decorated on the shoulder with incised bud-tendrils design. (36) The design covers the upper half of the body, and near the bottom, a band of horizontal incised lines are found. The lid with down-turned rim and depressed centre, with a bud-like knob, hides the flattened rim of the neck. Ewers of this type are usually covered with a pale, glossy glaze.

The double-gourd shape was also adopted by Jingdezhen potters in Song times, and a fine example in the British Museum has a beautifully potted bulbous body set with a long spout and a strap handle. (pl. 20b) It is also applied with combed trefoil panels where the spout or the handle is joined to the body. The flat unglazed base has four spur-marks burnt brown along the edges, and the pale glaze is evenly applied. A tiny loop is set on the small domed lid with a stalk finial for attachment to a similar loop found on the handle nearby. This ewer was probably made towards the end of the 11th century or in the early part of the 12th century.

A smaller, and probably much later example was formerly in the Clark Collection. (37) It is rather coarsely potted and has a low foot. The domed lid has a coiled stalk finial which also helps to secure the lid to the ewer, using a small loop set on the handle. The flat

unglazed base was burnt brown in the firing. A small pear-shaped ewer in Musée Guimet shares some characteristics with the above example. (pl.20a) It has a globular body tapering to a short neck with the rim turned inward, surmounted by a shallow domed lid with a coiled stalk knob, and set with a curved spout and a simple strap handle. It is covered with a fairly thick glaze with a strong bluish tinge, which stops short of the low, roughly finished foot with a flat base. These ewers should be dated to the second half of the 12th century or the beginning of the 13th century.

A ewer decorated with an incised design of scrolling lotus was found in a tomb dated to 1173 excavated at Jingdezhen. (38) It has an oviform body and a tall neck with curved sides, set with a long spout and a strap handle. All of the body and about two-thirds of the neck are carved with highly stylized lotus scrolls. A tall, slightly splayed stalk-like knob is attached to a multi-petalled floret at the centre of the shallow concave lid.

Small moulded ewers were made at Jingdezhen from late Northern Song period onwards, and early examples often had a conventionalized flower scroll around the shoulder. (39) These moulded ewers were made in two separate parts, the upper half with an impressed floral design and the lower half, left entirely plain, with a flat base. These two parts are then joined together and a spout and a strap handle are added. A band of petals usually surrounds the short, tapering neck. Xuanhua, or day-lily, is a popular motif to be found on these small ewers, depicted in what Wirgin refers to as thin thread relief technique. (40) An elegant

and naturalistic design of this plant is found on a ewer with a small, flattened lid with a pierced domed centre and a design of petals. (41) A more schematic version, with simple sprays set in rectangular panels, was also adopted. (42) These designs were most probably introduced in the 12th century. Another type of small moulded ewers have a multi-lobed globular body resembling a water melon. (43) They are rather coarsely finished and some of them may date from the 13th century.

A small, plain ewer of squat globular shape was discovered in Jiangxi province. (44) It has a bent spout, a strap handle and a small flattened lid with a coiled stalk finial. The numismatic evidence suggests a mid-12th century date. Another ewer with a squat globular body, but with a short straight spout, a small strap handle and a short ribbed neck was excavated in Japan. (45) It is rather heavily potted and the strongly tinted glaze, evenly and fairly thickly applied, stops short of the concave base burnt orange in the firing. Although a 12th century date has been suggested, based on the similarity of shape with the smaller example mentioned above, the ribbed neck closely resembles those of carved meiping vases dating from the 13th century and an early 13th century date seems more reasonable. (46)

A smaller ewer of identical shape, decorated with a band of incised meander border around the neck and a boldly carved lotus scroll on combed ground below, covering almost the entire surface, is in a Japanese collection. (47) It is covered with a thickly applied, slightly opaque glaze. Another example decorated with a narrow band of petals border

and a similarly carved peony scroll, was formerly in the Mayer Collection. (48) The spout and the handle are modelled with the head of a dragon in relief, with eyes painted brown with iron, and this treatment can be found on a number of small ewers. (49) These two decorated examples are probably later than the plain version, possibly dating from the middle of the 13th century.

- (1) WW 1980, No.11, 49, fig.23, China's Beauty, no.222
- (2) Chūgoku Tōji Zenshū, vol.16, pl.171 and M. Tregear, Chinese Greenware, no.199
- (3) China's Beauty, no.225
- (4) KG 1973, No.5, 276-278, pl.4
- (5) WW 1983, No.8, 25-32, fig.7, pl.4 (M19)
- (6) These ewers with matching basins were most probably filled with wine, and a silver example, with a lobed basin, was found in a hoard unearthed in Sichuan province. See WW 1961, No.11, 48-52, pl.2 and 9
- (7) KG 1980, No.3, 246-247, fig.3; for a similar set, without the lid, found in another 11th century tomb, see KGXB 1954, No.8, 163-202, fig. 23, pl.18-19
- (8) WW 1980, No.5, 28-29, fig.3, pl.4
- (9) B. Gyllensvärd, Chinese Ceramics, pl.376
- (10) WW 1977, No.10, 90-92, fig.8
- (11) WW 1980, No.5, 30-31, fig.2
- (12) M. Tregear, Song Ceramics, pl.192
- (13) KG 1965, No.11, 571-572, pl.9
- (14) The best reproduction published so far is in J. M. Addis, Chinese Ceramics from Datable Tombs, London, 1978, pl.14
- (15) Ewers with lids surmounted by a seated lion are rarely found among other Song wares, and qingbai examples were probably modelled directly after metalwork originals. For a Ding ware example having a lobed body, see Sekai Tōji Zenshū, vol.10, pl.78; for Koryo

- celadon examples, see Tōji Taikei, vol.29, Tokyo, 1977, fig.23, pl.30
- (16) WW 1977, No.10, 90-92, fig.6; also illustrated in Chūgoku Tōji Zenshū, vol.16, pl.3
- (17) H. C. Tseng and R. P. Dart, op.cit., pl.78
- (18) J. Wirgin, Sung Ceramic Designs, 50-51, pl.11
- (19) Sekai Tōji Zenshū (new edn.), vol.12, pl.26
- (20) For a similar ewer discovered in China with a matching basin, see Chūgoku Tōji Zenshū, vol.16, pl.7
- (21) WW 1977, No.3, 55-58, pl.4; also illustrated in Chūgoku Tōji Zenshū, vol.16, pl.11
- (22) WW 1965, No.3, 53-54, and Historical Relics Unearthed in New China, Beijing, 1972, no.175
- (23) There seem to have been more than one set of ewer and basin in this tomb as subsequent illustrations show an almost identical set lacking the design of petals around the neck, covered with a glaze of slightly yellowish tone. See Sekai Tōji Zenshū (new edn.), vol.12, pl.152
- (24) WW 1983, No.8, 25-32, fig.7, pl.4-5 (M8, M21, M2)
- (25) This design is found mostly on early Cizhou wares and Wirgin refers to this motif as 'bold floral scroll'. See J. Wirgin, op.cit., 89-91, pl.40-41
- (26) Chūgoku Tōji Zenshū, vol.16, pl.63; for a similar set of ewer and basin found in a tomb dated to 1086, see KG 1984, No.11, 986, fig.2-4

- (27) WW 1983, No. 8, 25-32, fig. 7, pl. 5 (M7)
- (28) B. Gyllensvärd, op.cit., pl. 524
- (29) For a Zhejiang celadon example with applied panels, see Sekai Tōji Zenshū (new edn.), vol. 12, pl. 177
- (30) Christie's sale, 16th April 1985, lot 169
- (31) WW 1961, No. 9, 50-51, fig. 4-5
- (32) Sekai Tōji Zenshū (new edn.), vol. 12, pl. 29
- (33) H. C. Tseng and R. P. Dart, op.cit., pl. 57; for an even taller example with a slender neck in the Tokyo National Museum see Oriental Ceramics, vol. 1, Tokyo, 1982, pl. 62; for a similar ewer with a low neck found in a tomb dated to 1083, see WW 1984, No. 8, 91-93, fig. 1 and 10
- (34) WW 1973, No. 8, 2-13, fig. 6 and 27
- (35) For various other examples see Mayuyama, Seventy Years, vol. 1, pl. 422-425; for a Ding piece in the Kempe Collection, see B. Gyllensvärd, op.cit., pl. 394; melon-shaped ewers of this type were also made at various southern kilns producing qingbai ware, including Nanfeng kilns in Jiangxi: Kiln Sites of Ancient China, no. 223
- (36) Sekai Tōji Zenshū (new edn.), vol. 12, pl. 28 and 158
- (37) Sotheby's sale, 25th March 1975, lot 83; for a similar ewer found in a tomb dated to 1204, see KG 1984, No. 8, 733-736, fig. 4
- (38) J. M. Addis, op.cit., pl. 18
- (39) For an example excavated at Hutian kiln site, see WW 1980, No. 11, 49, fig. 28



- (40) J. Wirgin, op.cit., 69
- (41) Chūgoku Tōji Zenshū, vol.16, pl.60
- (42) Ibid. pl.115
- (43) Ibid. pl.26
- (44) WW 1964, No.4, 63-64, fig.3
- (45) Sekai Tōji Zenshū (new edn.), vol.12, pl.40
- (46) See an essay by Y. Yabe published in Nihon Shutsudo no Chūgoku Tōji (Chinese Ceramics Excavated in Japan), 105-127
- (47) Sekai Tōji Zenshū (new edn.), vol.12, pl.159
- (48) Christie's sale, 24th June 1974, lot 70
- (49) Chūgoku Tōji Zenshū, vol.16, pl.93; J. Wirgin, op.cit., pl.28d/e

### e) Vases

A meiping vase of remarkable size, measuring 37cm. in height, was found in a tomb dated to 1027, located in the outskirts of Nanjing.

(1) It has an elongated oviform body carved with four large panels of peony scrolls placed next to each other encompassing more than two-thirds of the surface. The carving is rather deep, and there are two flowers, arranged vertically, in each panel. No close parallel can be found among contemporary wares for this decoration, and the source may well have been a metalwork, such as repoussé silver. (2) The glaze seems to have a fairly strong bluish tinge, with extensive crazing. Judging by a large underfired area towards the bottom, and an even larger oxidized area in the middle, the firing was poorly controlled, and this may have been due to its exceptional size. Although this find is somewhat isolated, it is significant in that it indicates both the achievements and the shortcomings of the potters in Raozhou at the beginning of the 11th century.

A pair of plain meiping vases were among the finds of a group of 11th century tombs in Haining Xian, Zhejiang province. (3) They are about 25cm. high and have a relatively wide dished mouth. (4) Vases of this type are usually covered with a thinly applied glaze with a faint bluish tinge, if not oxidized to a slightly yellowish colour, and have a deeply and neatly cut unglazed base. A pair of small oviform vases with a wide flared neck were found in the same group of tombs. (5) They are only about 8cm. tall, entirely plain, and have a flat base.

A large meiping vase in the British Museum has a broader form

than the Nanjing vase mentioned above. (pl. 21) It is decorated with an incised design of conventionalized flower scrolls that belong to Wirgin's type A. (6) Details of this design are identical to the set of ewer and basin in the Museum of Fine Arts, Boston, which was discussed in the preceding chapter, but the way in which the design is organized is similar to the Nanjing vase. There are four rectangular panels around the body, each containing two flowers arranged vertically. A new treatment is the band of incised vertical lines found between the panels, and the design covers roughly two-thirds of the surface. The neck seems to have been ground down, and the vase is covered with an almost colourless glaze, with a slightly greenish tinge. This vase should be dated to the middle of the 11th century.

A meiping vase with a full ovoid body in the Museum of Far Eastern Antiquities, Stockholm, has a short cylindrical neck with angled tapering rim and a low foot. (7) It is simply decorated with lightly carved vertical ribs, extending from the slightly recessed edges of a band around the neck to the foot-rim. Identical design scheme was adopted for a ewer with a tall trumpet-shaped neck, and the influence of Yue products is easily recognizable. (8) This vase is covered with a glossy, bluish glaze with some crazing and should be dated to the 11th century.

There is a group of slender oviform meiping vases with a slightly tapering neck and an overhanging rim, decorated with a wide band of incised bud-tendrils on a hatched ground. (9) The design is closely related to the conventionalized flower scroll of the type frequently

found on the inside of conical bowls. (10) A smooth pale blue glaze is thinly and evenly applied, and crazing is rarely seen on vases of this type. They are about 26cm. high and have a recessed unglazed base. A late 11th or early 12th century date may be given to this group on the basis of design.

Melon-shaped vases were produced probably around this time, and a good example covered with a glossy pale blue glaze is in the British Museum. (pl. 23) It has a lobed oviform body standing on a low splayed foot which is carved deeply with a design of overlapping petals in relief, and its trumpet-shaped neck is decorated with a band of shallowly cut long pointed petals between incised horizontal lines. (11) Another example in the Percival David Foundation is smaller, and also somewhat simpler in design. (12) There are no petals around the neck, which is decorated only with bands of grooved horizontal lines, and the splayed foot is simply fluted. This vase is very finely potted and a thinly applied pale glaze is beautifully fired.

Another vase in the British Museum has a multi-lobed body and a wide flared neck with slightly overhanging lips. (pl. 22b) The splayed, fluted foot is similar to the melon-shaped vase in the Percival David Foundation, but the potting is somewhat coarser, and the glaze is almost colourless. Vases of this type have been found in Liao tombs. (13)

A decorated vase in a Japanese collection seems to be closely related to the tall melon-shaped vases mentioned above. (14) It has a squat oviform body, a lobed trumpet-shaped neck with foliated overhanging rim and a slightly splayed foot with everted foot-rim. The body is decorated

with an overall design of elaborately carved peony scroll, and the technique employed, using a slanted knife to carve away areas around the design, as well as the foliage patterns point to an influence from Yaozhou kilns. (15) Veins of leaves and petals are suggested by means of combing and the effect of such a design seen through a well fired qingbai glaze is remarkable. The neck is carved with a band of long pointed petals, a treatment seen on the melon-shaped vase from the British Museum, <sup>pl. 23</sup> and an early 12th century date seems likely for this vase.

Another large decorated meiping vase, probably dating from late 11th or early 12th century, is in a Japanese collection. (16) It has high and broad shoulders with an elaborate design of peony scroll in which infant motifs are found amongst intricately entwined foliage. The design encompasses the whole surface except for a narrow band at the base and another around the low, tapering neck with everted rim, and details of foliage recall a similar treatment on Yaozhou pieces. (17) The occurrence of infant motifs at this early stage is somewhat surprising, as well as the bold overall design on such a large piece, where previously panels were used to organize the surface. A bluish glaze is applied slightly unevenly and somewhat negligently to reveal the body near the base, but the skill involved in throwing and successfully firing such a difficult shape, with the lower half of the body tapering steeply towards the base, is truly impressive.

A pair of squat bottle vases in the Idemitsu Museum of Arts probably date from the first half of the 12th century. (pl. 24a) The shape is

commonly referred to as 'truncated meiping' and the low, tapering, grooved neck with everted rim is similar to that of the meiping vase mentioned above. (18) The globular body is decorated with a carved peony scroll of yet another type, with realistically depicted flowers and schematized foliage on a hatched ground. The foliage pattern seems to have derived from the bud-tendril design seen on slender meiping vases mentioned earlier, but the distinctly carved outlines of the foliage result in the design standing out much more clearly in relief. A rather strongly tinted glaze contributes to this effect. The flat, unglazed base has traces of spur-marks burnt brown along the edges.

It seems that vases with flared neck and foliated overhanging rim continued to be made in the second half of the 12th century. A small vase in the Metropolitan Museum of Art with a lobed melon-shaped body is likely to date from this period. (19) It is covered with a thickly applied glaze of strongly bluish tone, and the foliations at the rim are more pronounced in comparison to the carved example mentioned earlier. There are grooved rings around the neck. Another example in the Lauritzen Collection has a squat oviform body decorated with lightly incised lotus sprays. (20) It is covered with a light blue glaze and may possibly date from the beginning of the 13th century.

Overall scrolling peony design also seems to have been continued, and a large meiping vase in the Museum of Fine Arts, Boston, is decorated with such a design. (21) The general design scheme has remained more or less the same, but in detail it is markedly different,

being very much dissolved, and the carving is done in a sketchy, somewhat negligent manner. Large open flowers dominate the design, with a repetitive curly foliage pattern composed of grain-like motifs filling the ground. The infant motif has disappeared, and the style of carving suggests a late 12th or early 13th century date. The glaze is rather pale and partly crazed.

A large number of carved meiping vases seem to have been made during the 13th century, decorated either with an almost abstract design of incised spiral scroll or with a realistic carved design of composite floral scroll. (22) A good example of the former was unearthed in Shaanxi province, with a slender oviform body and a small, tapering, ribbed neck. (23) It is 33cm. high and the glossy, evenly applied glaze has a slightly greenish tinge. The other type may be represented by a smaller, but similarly shaped vase in the Victoria and Albert Museum, which is covered with a glaze of strongly bluish tone. (pl.24b) The boldly carved design of peony scroll on combed ground is both dynamic and realistic. On taller pieces, sometimes exceeding 40cm. in height, this peony design is used to decorate the upper half of the body, and the lower half is similarly carved with a bold design of lotus scroll on the combed ground continued from the upper half. (24) A good example of this type is in the Art Institute of Chicago, which has infant motifs on the shoulder and a matching cup-shaped lid with flaring sides. (25) Plain meiping vases were also produced, and a rare example in the Popper Collection, of similar size and shape to the carved vase in the Victoria and Albert Museum,

is covered with a beautifully fired, thick pale blue glaze. (26)

Vases with oviform body, flared neck and foliate overhanging rim were also produced during this period, decorated with identical designs. (27) They are very tall, measuring almost 30cm. in height, and tend to be rather heavily potted. The neck is decorated with a row of large incised upstanding leaves with hatched veins. A similar vase, with broader shoulders and decorated with cloud-like motifs, was found in a tomb dated to 1306, suggesting that vases of this type were produced in the early years of the Yuan period. (28)

Moulded vases of various types were also made towards the end of the Southern Song period, and many of them have angular bottle shapes with tall, flared neck, dished mouth and a splayed foot. (29) They are usually made in parts and luted together, and the moulded designs are composed of bands of various floral and geometric patterns. Openwork design was also adopted, and vases with simpler shapes could be decorated with floral designs in thread relief technique. (30) Most of these moulded vases were made with a coarser and lighter material, and the glaze, too, is often of inferior quality. The shapes strongly suggest metalwork origins, and many of them may have been copied after contemporary bronze pieces. The production of moulded vases of this kind was most probably continued well into the Yuan period.



- (1) KG 1963, No.6, 343, fig.2; also illustrated in China's Beauty, no.31. Meiping vases were used primarily for storage of wine, while other vases seem to have been made for decorative purposes. For archaeological evidence see WW 1972, No.5, 25-36; WW 1975, No.8, 31-37, fig.22-24
- (2) For a silver meiping vase with a repousse Guri design, see WW 1961, No.11, 48-52, pl.6
- (3) WW 1983, No.8, 25-32, pl.5 (M3)
- (4) For similar examples see Christie's sale, 20th June 1984, lot 153; other examples, with a wider mouth, illustrated in Sekai Toji Zenshu, vol.10, fig.88 and J. Ayers, The Baur Collection, vol.1, no.A127
- (5) WW 1983, No.8, 25-32, pl.4 (M5)
- (6) J. Wirgin, Sung Ceramic Designs, 50-51
- (7) Sekai Toji Zenshu (new edn.), vol.12, pl.164
- (8) Christie's sale, 20th June 1984, lot 173; examples of Yue ware illustrated in M. Tregear, Chinese Greenware, no.181, 183 and 188
- (9) Sekai Toji Zenshu (new edn.), vol.12, pl.165; Chugoku Toji Zenshu, vol.16, pl.62; J. Wirgin, op.cit., pl.14
- (10) J. Wirgin, op.cit., 51-52; see also M. Sullivan, Chinese Ceramics, pl.112c for a vase with ovoid body, wide flared neck and slip-trail ribs on the inside, and a small splayed foot decorated with a similar incised design in the Barlow Collection
- (11) For a similar design of petals found on Yaozhou pieces, see J. Wirgin, op.cit., pl.4a/c

- (12) Oriental Ceramics, vol. 6, Tokyo, 1982, col. pl. 5; for a similar vase with an almost globular body, see Mayuyama, Seventy Years, vol. 1, pl. 418
- (13) WW 1973, No. 8, 2-13, fig. 6, pl. 25; Neimenggu Wenwu Kaogu 1982, No. 2, 35-39, fig. 2
- (14) Sekai Tōji Zenshū (new edn.), vol. 12, pl. 32
- (15) Cf. *ibid.* pl. 51-52
- (16) *Ibid.* pl. 30
- (17) Cf. J. Wirgin, *op. cit.*, pl. 40
- (18) For examples of this shape from other kilns see Sekai Tōji Zenshū (new edn.), vol. 12, pl. 14, 48, 231 and 246
- (19) Oriental Ceramics, vol. 11, Tokyo, 1982, pl. 54; for a similar vase with a moulded design of chilong dragons on a ground of key-fret pattern, see Christie's sale, 20th June 1984, lot 169
- (20) J. Wirgin, Sung-Ming, no. 15
- (21) H.C. Tseng and R.P. Dart, *op. cit.*, pl. 67; for a similar example in the Bristol City Art Gallery, see 'Arts of the Sung Dynasty', TOCS 32, 1959-1960, no. 208
- (22) Most of meiping vases of this type excavated in Japan are made of coarser material and the designs are somewhat dissolved, which makes it likely that they are later than the examples discussed below. Some of them may have been made in Fujian province. See Nihon Shutsudo no Chūgoku Tōji (Chinese Ceramics Excavated in Japan), pl. 152-157
- (23) WW 1976, No. 11, 84-85, pl. 5; also illustrated in Chūgoku Tōji

Zenshū, vol.16, pl.101; for other examples of the same type see  
ibid. pl.20 and 70

- (24) Peony and lotus scrolls of this type, seen separately on squat globular ewers, were mentioned towards the end of the preceding chapter
- (25) Sekai Tōji Zenshū (new edn.), vol.12, pl.167; for another example with a shallow cupped mouth, see Chūgoku Tōji Zenshū, vol.16, pl.19
- (26) R. Y. Lefebvre d'Argencé, The Hans Popper Collection, pl.106
- (27) J. Wirgin, Sung Ceramic Designs, pl. 22g/j
- (28) WW 1954, No.3, 10-34; also illustrated in Chūgoku Tōji Zenshū, vol.16, pl.143; see J. Fontein and T. Wu, Unearthing China's Past, Boston, 1973, 201-202 for a discussion of this find
- (29) M. Sullivan, op.cit., pl.105a/b and 106d; J. Wirgin, op.cit., pl.33a and 34; for the dating of this group, see J. Wirgin, 'Some Ceramic Wares from Chi-Chou', BMFEA 34, 1962, 66
- (30) Chūgoku Tōji Zenshū, vol.16, pl.24 and 82

f) Jars, Lidded Bowls and Spittoons

Small jars and lidded bowls of different types were produced at Jingdezhen for various storage purposes, and a fair number of them have survived, making it possible to trace changes in fashion through a relatively wide range of styles. (1)

A pair of plain lidded bowls were discovered in a Liao tomb dated to 1057, alongside many other specimens of qingbai ware, including a large number of plain conical bowls. (2) The lidded bowls are very finely potted, and domed lids with flattened rim with the edges turned down sit on bowls with rounded sides and a tall cylindrical foot. Knobs on the flattened top of the lids seem to have been broken off. The glaze is said to be fairly strongly tinted, and they measure about 11cm. in overall height. An identical example in the Gugong Bowuguan, Beijing, is surmounted by a coiled stalk knob, and its glossy, very pale glaze is beautifully fired. (3)

A small jar with an incised design of concentric semi-circles, most probably representing a woven basket pattern, was found in a tomb dated to 1060. (4) It has a broad globular body, short tapering shoulders and a wide, very low vertical neck with everted rim. A similar design was adopted for another small jar in Musée Guimet which has a relatively tall vertical neck. (pl. 22a) It is covered with an almost colourless glaze with a lightly greenish tinge. The recessed base is completely glazed, with a small amount of white clay adhering irregularly to it. Identical jars were found in one of the 11th century

tombs in Haining Xian, Zhejiang, together with covered boxes of various types and a pair of plain meiping vases mentioned in the preceding chapter. (5)

The same tomb also yielded a small globular jar with inverted rim and a splayed foot, decorated with a sketchily incised scroll design. (6) The design is so sketchy as to make the identification of motifs impossible. The shape is similar to earlier Yue products. (7) The flattened, inverted rim is slightly recessed and suggests that the jar was originally made with a matching lid. A beautiful bluish glaze covers this piece.

A small lidded oviform jar with a wide cylindrical neck and a splayed foot, measuring only 8.5cm. in overall height, was discovered in Shandong province, together with several pieces of qingbai porcelain that can be dated safely to late 11th or early 12th century. (8) There are four tiny tubular handles around the shoulder, just below the neck, so that the lid may be secured to the jar. The body is incised with six vertical double lines, and the shallow domed lid has a grooved ring near the edges. The jar is rather thickly potted and a good pale glaze is applied to its clean white body.

A similar, but much taller example is in the Lauritzen Collection, with a more rounded body, a taller neck, and a lower foot. (9) The body is similarly incised with six groups of vertical lines, and the neck is also incised with horizontal lines. There are four loop handles with curled ends on the shoulder, and the flattened lid with a small knob in the centre is grooved with a double circle along the edges. This jar

is 17cm. high and covered with a pale greenish glaze. Another small jar of the same type, formerly in the Clark Collection, has a slender melon-shaped body and a low splayed foot. (10) It is about 10cm. high and the very tall, slightly flared neck is also incised with horizontal lines. The flattened lid has a slightly raised area within a double circle incised along the edges, and the four loop handles have curled ends similar to the taller example. The glaze is extensively crazed.

A small oviform jar in the Hoyt Collection has an interesting design of bud-tendrils scroll around the body. (11) Between horizontal grooved rings, four below the short flared neck and one just above the base, a wide band of bud-tendrils scroll with infant motifs is carved on a hatched ground. The shallow cylindrical lid, which covers the neck when it is placed on the jar, is also decorated with a carved peony spray on a hatched ground on the flat top and a simple leaf scroll border around the sides. The bluish glaze is well fired, and four spur-marks, burnt brown, can be seen along the edges of the flat unglazed base. An early 12th century date should be given to this unusual piece. (12)

The carved design of overlapping lotus petals was frequently used to decorate jars and lidded bowls of various types, and an early example is in a Japanese collection. (13) It is relatively tall, being 14.8cm. high, and has an oviform body with flattened shoulders, and a low, vertical neck. The body is carved with a row of large overlapping petals, each external petal covering the whole length of the body, and

two additional rows of petals are suggested by incised outlines. This treatment is similar to the design of petals found on early carved Ding pieces, and the jar could be dated to the first half of the 11th century on this basis. (14) It is covered with a fairly strongly tinted crackled glaze, and four spur-marks are found on a slightly recessed unglazed base.

Smaller jars with a wide globular body and a low foot, accompanied by matching domed lids with flattened rim, and decorated with different types of overlapping petals design, seem to have been produced in the second half of the 11th century. An example formerly in the Clark Collection has a single row of deeply carved petals around the body and the lid is carved with a ring of spiral petals around the tubular knob. (15) Another example in a Japanese collection has two rows of deeply carved petals around the body, and the lid, also with a tubular knob, is carved with narrower pointed petals. (16) Jars of this type usually measure around 9cm. in overall height.

A lidded bowl with a similar design of overlapping lotus petals was found in a Liao hoard. (17) Both the domed lid with flattened rim and a coiled stalk knob and the bowl with rounded sides are carved with this design, and there are three rows of petals on the bowl, with only the pointed tops of the third row seen near the tall cylindrical foot. Another lidded bowl of similar shape in the Hoyt Collection is decorated with a simpler version of the petals design. (18) The design is no longer three-dimensional, and rows of loosely carved pointed petals are juxtaposed without overlapping. The bowl has two rows of such petals

with extensive vertical combing on them, while the lid, carved with slightly skewed narrow petals, is only sparsely combed. The lid has a flattened top with a tubular knob. The freely carved design, as well as the relatively low, tapering foot, suggest a much later date for this piece. (19)

A small lidded jar with yet another type of petals design is in the Kempe Collection. (20) Its globular body is decorated with a deeply cut cross-hatched pattern representing rows of overlapping petals, and the shallow domed lid is carved with petals radiating from a tubular knob. The jar closely resembles earlier examples in shape and in the general design scheme, but the simplified, cross-hatched design of petals suggest a somewhat later date, possibly the first half of the 12th century. (21)

Moulded jars were also made, decorated with various designs frequently representing lotus. (22) A rather unusual design is the cloud scroll in thread relief which is found on jars with sloping fluted shoulders. (23) A jar excavated in Zhejiang province has a depressed globular body with ribbed sides, interrupted by a horizontal band around the belly. (24) There is a row of white slip dots applied just below the rim, and the shallow domed lid is carved with petals radiating from the slightly sunken and knobbed centre, representing either a multi-petalled flower or, possibly, a lotus leaf. This jar is covered with a thickly applied glaze of strongly bluish tint. Another jar, in the Kempe Collection, with similar ribbed sides, is matched with a domed lid with wavy rim, definitely representing a lotus leaf. (25) The glaze is of greyish-blue



colour. Most of these moulded jars seem to date from the second half of the 12th century or the first half of the 13th century.

Lidded bowls continued to be made during this period, and an example with shallow rounded sides and a low foot-rim, matched with a domed lid with a coiled stalk knob, is in Musée Guimet. (26) Both the bowl and the lid are thinly potted, and decorated with an incised peony design of the type often found on the inside of small dishes with straight sides. (pl.3b) A relatively large lidded jar, measuring 15.8cm. both in overall height and in width, with a full globular body and a domed lid was found in a tomb dated to 1211. (27) It is rather heavily potted, incised with an anhua border on the upper part of the body, and covered with a greyish glaze. The lid is surmounted by a simple cylindrical knob.

Qingbai spittoons are extremely rare, but an early example was found in a tomb in Wuxi, Jaingsu, with some lacquer objects and a Yue celadon carved circular box. (28) The numismatic evidence and these burial objects suggest an 11th century date for this tomb, and the spittoon has a globular body with high, broad shoulders and a flange in the shape of a shallow bowl with rounded sides. The inside of the wide flange is carved with a sketchy design of peony scroll with some combing, which is similar to the design found on shallow dishes with rounded sides and a tall foot. (pl.1) The slightly recessed unglazed base reveals a fine white body, and the glaze is said to be moderately glossy. A later example, of similar shape, has a pair of chilong dragons carved onto

the flange. (29) This example, made of relatively coarse material and covered with a slightly greyish glaze, should be dated to late 12th or early 13th century.

- (1) Large guan jars do not seem to have been made at Jingdezhen during the Song period, and smaller jars, which are discussed in this chapter, could have been used to store food, condiment, oil, water, or cosmetics. Lidded bowls may have been made for serving purposes, with the intention of keeping the food warm.
- (2) KGXB 1954, No. 8, 163-202, fig. 13, pl. 12
- (3) Chūgoku Tōji Zenshū, vol. 16, pl. 84
- (4) WW 1960, No. 8-9, 41-51, pl. 6; for a similar Yaozhou piece, see J. Wirgin, Sung Ceramic Designs, pl. 10b
- (5) WW 1983, No. 8, 25-31, pl. 4 (M3)
- (6) Chūgoku Tōji Zenshū, vol. 16, pl. 13
- (7) Cf. M. Tregear, Chinese Greenware, no. 145
- (8) WW 1982, No. 12, 90, fig. 3
- (9) J. Wirgin, Sung-Ming, no. 14; for a similar example in Shanghai Museum, see Chūgoku Tōji Zenshū, vol. 16, pl. 34
- (10) Sotheby's sale, 25th March 1975, lot 84
- (11) The Charles B. Hoyt Collection (Memorial Exhibition), Boston, 1952, no. 373
- (12) For a similar design used on another small piece, without the infant motifs, see J. Wirgin, Sung Ceramic Designs, pl. 15a
- (13) Sekai Tōji Zenshū (new edn.), vol. 12, pl. 151
- (14) Cf. *ibid.* pl. 3-4
- (15) Sotheby's sale, 25th March, 1975, lot 75
- (16) Sekai Tōji Zenshū, vol. 10, pl. 86; also illustrated in Mayuyama, Seventy Years, vol. 1, pl. 439

- (17) WW 1980, No. 5, 45-47, fig. 12 and 24
- (18) H.C. Tseng and R.P. Dart, *op.cit.*, pl. 59
- (19) Cf. a similar lidded bowl on a low foot carved with a design of lotus petals and surmounted by a stalk knob found in a tomb dated to 1199: Zhongguo Taoci 1982, No. 7, 103-108, pl. 9
- (20) B. Gyllensvärd, Chinese Ceramics, pl. 527
- (21) For an example of this type with a moulded lid excavated in Japan, see Nihon Shutsudo no Chūgoku Tōji (Chinese Ceramics Excavated in Japan), pl. 122
- (22) For small jars with various moulded designs of lotus petals, see *ibid.* pl. 114-120, 123-124 and 135-136; an example with a row of large petals around the body, found in a tomb datable to c. 1200, in WW 1973, No. 5, 68; a small jar with ribbed sides surmounted by a lid with a moulded design of a chrysanthemum flower, in Sōdai no Tōji (Sung Ceramics), Tokyo, 1979, no. 48
- (23) Nihon Shutsudo, pl. 129 and 134
- (24) Chūgoku Tōji Zenshū, vol. 16, pl. 87
- (25) B. Gyllensvärd, *op.cit.*, pl. 525
- (26) Oriental Ceramics, vol. 7, Tokyo, 1982, pl. 48
- (27) Zhongguo Taoci 1982, No. 7, 103-108, pl. 9
- (28) KG 1982, No. 4, 390-391, fig. 1, pl. 11
- (29) Christie's sale, 14th December 1983, lot 278

### g) Covered Boxes

A very large number of covered boxes were made by various white ware kilns in southern China, particularly during the Southern Song period, and at Jingdezhen itself this shape seems to have been part of their repertory from early times. (1) Covered boxes were also made in other materials, such as silver or lacquer, and they seem to have been used mainly as containers for cosmetic products. (2)

An example from the Honolulu Academy of Arts can be dated to the 11th century on stylistic grounds, and it is interesting to note the influence of Yue kilns both in terms of shape and design. (pl.27b) The flattened circular form with slanted edges is typical of Yue products, and a sketchily incised floral design found on the lid also seems to be inspired by them. (3) Three small cups are attached to the bottom of the box, with stalk-like objects applied between them, and this treatment, rarely seen on the inside of Yue ware boxes, is to remain a fairly regular feature for the products of Jingdezhen. (4) Different kinds of cosmetics were probably put in these small cups. The box is covered with a glaze of greenish tone, and the body is slightly greyish, with a small amount of impurities.

Another early example, in the Victoria and Albert Museum, has narrow spreading sides, domed top and a tall, splayed foot. (pl.27a) This piece is entirely plain, except for a grooved ring along the edges of the lid, and the thinly applied glaze is almost colourless. There are also three small cups attached to the inside of the box, with tiny florets arranged around them. A decorated example of this type is in the

Shanghai Museum, with a sketchily incised floral design on the lid. (5)

A similar box in the Bristol City Art Gallery also has a sketchy scroll design, but with a large infant motif. (6)

A box of this type, also decorated with an incised floral scroll on the domed lid, was found in one of the 11th century tombs located in Haining Xian, Zhejiang. (7) The same tomb also contained smaller boxes of two different types, one of spherical shape and another with faceted spreading sides and a flattened top. They are both undecorated and the spherical type has a flat base while the other, faceted type, has a low foot-rim. (8) Other tombs found at the same site yielded a small globular box with a conical knob, and a shallow circular box with a domed top and narrow spreading sides, the lower part of the box tapering gently to a small foot. (9) The latter is similar in shape to the box from the Victoria and Albert Museum, except for the lower half, and the centre of the lid is decorated with an incised floral scroll, probably of the conventionalised type. (10) A box of similar shape is in the Lauritzen Collection, with narrow vertical sides, a domed top, and the underside tapering to a small flat base, and it is decorated with a design of bud-tendrill scroll on a hatched ground. (11) This box is covered with a pale bluish glaze and should be dated towards the end of the 11th century on the basis of design.

The bud-tendrill design is also found on an unusually tall cylindrical box in the Kempe Collection, which has an inner lid with sunken centre and a small knob. (12) The straight vertical sides are decorated with a wide band of bud-tendrill design on a hatched ground, and the shallow

outer lid is decorated with a narrow band of leaf scroll border around the vertical sides and a spray of conventionalized flower against a hatched ground on the flat top. The design closely resembles the version found on a group of similarly decorated meiping vases dating from late 11th or early 12th century. It has been suggested that this box was made as a tea caddy, possibly after a metal prototype. (13)

Melon-shaped boxes probably began to be made sometime in the 11th century, and a good early example is in a museum of ceramics at Jingdezhen. (14) It is relatively tall, and the box is divided into six lobes with a wide band of slightly raised border around the belly. The lobing is rather pronounced, and a stalk finial is carved out of the recessed centre of the lid. An almost colourless glaze covers the box. Moulding seems to have been introduced rather early in making melon-shaped boxes of various types, probably towards the end of the 11th century, and such pieces usually have a greater number of narrower lobes. A tall example formerly in the Mayer Collection has an almost cylindrical shape, with a very wide band of raised border creating straight vertical sides. (15) A somewhat smaller example, of ovoid shape with a narrower border, was found in a Liao tomb datable to circa 1100, with traces of a firing device on the flat unglazed base. (16) Boxes of squat form are often more convincing as imitations of a real fruit, and a long stalk knob, usually lying flat, is applied to the centre of the lid. An example of this type is in a Japanese collection, covered with a fairly strongly tinted glaze and dating, most probably, from the

early part of the 12th century. (17) A relatively large piece, measuring 13.5cm. in width, which has a calyx around the stalk knob moulded in the shape of chrysanthemum flower, is also in a Japanese collection. (18) This box is covered with a fine pale glaze and the inside is left plain, without small cups or stalk ornaments, which seems to be the case for most of the melon-shaped boxes.

A shallow hexafoil box with rounded lobed sides was found in a tomb dated to 1111 in Boyang Xian, Jiangxi. (19) It has a flat unglazed base onto which a four-character inscription reading 'Wangjiajizheng' (inscribed by Wang family) was stamped. A number of family names have been recorded in a variety of inscriptions of this type, which are considered to be makers' marks and which, at present, seem to have been used only at Jingdezhen. (20) The flattened top is decorated with a chrysanthemum design and the box, which is only 5.5cm. wide, is covered with a greenish glaze. Similar boxes of various sizes are often decorated with peony sprays in thread relief, petals and leaves filled with veins. Larger boxes of this type may have eight lobes, and the lobing is always emphasized by two very fine ribs outlining the decorated panel on the top. (21) Lobed boxes of this type could also be left entirely plain, and two such examples were found, along with two decorated examples and a group of lacquer pieces inscribed with cyclical dates corresponding to the years between 1106 and 1109, in Wuhan Shi, Hubei. (22) Three small boxes with fluted sides and a plain flat top of various sizes were also found in the tomb. These boxes seem to be



closely related to the melon-shaped boxes, with a band of raised vertical border around the sides. (23)

A large box with similar fluted sides and a flat top decorated with a scrolling flower design in thread relief was found in a Song tomb in the outskirts of Nanjing. (24) It is 12.6cm. wide and contains three miniature boxes of identical shape, each set on a shallow cup attached to the inner base of the box. Four small stemmed lotus flowers are also applied to the base, the stems dividing the surface into three sections. Thread relief designs are frequently found on smaller boxes with similar fluted sides, with various floral motifs. One example in the Lauritzen Collection is decorated with a spray of conventionalized flower, with highly stylized leaves. (25) Another example, in the Kempe Collection, is decorated with an elaborate peony spray on the slightly domed top of the lid. (26) This box is stamped with a four-character inscription reading 'Caijiahezi' (box made by the Cai family). Many boxes of this type have been excavated from 12th century sutra mounds in Japan, decorated with a wide variety of designs, including floral sprays in thread relief. (27) Cash-pattern seems to have been a popular design, as well as a pattern of tiny multi-petalled flowers representing chrysanthemums. More unusual designs include lozenge panels filled with lotus leaves, and a six-petalled floret, probably a day-lily, on a plain ground. These boxes vary in size from 3.6cm. to 8.3cm. in width. They are usually covered with a glossy bluish glaze and some of them are stamped with makers' marks on the unglazed base. (28)

Another type of small covered boxes commonly found in the Japanese sutra mounds have rounded ribbed sides with a narrow border and a slightly raised flat top. They are usually decorated with simple day-lily or chrysanthemum sprays, but sprays of peony or pomegranate occur occasionally. (29) They measure around 6cm. in width and have a low foot and a slightly concave base. Boxes of this type may have been produced by kilns in Fujian province, such as Dehua. Larger boxes with similar ribbed sides are also known, with a realistic design of peony on the top. An example in the Hoyt Collection has three small cups with fluted sides attached to the inner base, amidst stalks that seem to represent a lotus plant. (30) The peony design on the top is dominated by a large open flower, and the detailed rendering in relief suggests a 13th century date for this box.

Octagonal boxes were also made at Jingdezhen and an early example, probably dating from the first half of the 12th century, was unearthed in Jiangsu province. (31) The box is relatively tall, and the corners are faceted. The flat top panel is decorated with cash-pattern and the unglazed base is stamped with a five-character inscription reading 'Duanjiaheziji' (box made by Duan family, inscribed). A shallower box, also with faceted corners, is in the Lauritzen Collection. (32) It has a low foot-rim and the circular, slightly recessed top panel is decorated with a moulded design of chrysanthemum spray, with the flower in negative relief. Another octagonal box in the same collection has straight vertical sides, and the top is decorated with a realistic peony spray of the type mentioned above, seen on a box from the Hoyt

Collection. (33) There is a shallow tray to be fitted inside and the sides are fluted. A similar box from the Kempe Collection is decorated with a mallow flower and arrowheads. (34) The last two examples should be dated to the 13th century.

Circular boxes, decorated with a pair of phoenixes in flight, probably began to be made sometime in the second half of the 12th century. They are usually about 9.5cm. wide, and the design is found on the slightly convex top, while the shallow vertical sides are left undecorated. (35) There are two types of this design, one with the phoenixes occupying the entire decorated surface and the other, with floral sprays filling the ground. (36) The latter closely resembles the design of phoenixes flying amidst floral scrolls found on moulded bowls with shallow rounded sides. (37) The colour of the glaze can vary greatly from pale blue to creamy white, and the potting tends to be somewhat coarse. An example was found in a tomb dated to c.1200, covered with a pale greenish glaze. (38) Boxes of this type probably continued to be made in the 13th century. Another example, which is only 8.1cm. wide, has indented corners and fine ribs running along the edges of the lid, surrounding the phoenix design with a foliated circular panel. (39) A similarly shaped box, with a branch of flowering peony moulded within a foliated panel, covered with a strongly tinted glaze, was found in a Song tomb in Sichuan province. (40)

A shallow circular box with ribbed sides, in the Kempe Collection, is decorated with a finely impressed design of peony spray. (41) The

naturalistic rendering of the plant with veined leaves and petals may have been developed from the earlier, more schematic, thread relief designs. A smaller box in the Popper Collection, with a similar design of lotus and chrysanthemum sprays, is decorated on the sides with rows of overlapping petals with vertical veins. (42) Designs of this type also closely resemble various floral designs found on contemporary moulded bowls. (43)

Apart from these rather conventional boxes, some striking designs were introduced in the 13th century, such as boxes with bracket-shaped foliations. An example recently exhibited in Hongkong has straight vertical sides which are foliated in the shape of pointed brackets, repeating the outline of a six-petalled flower moulded onto the convex top with a slightly depressed centre. (44) The flower is surrounded by small, decorated, recessed panels and the overall shape, as well as details of the design strongly suggest a metalwork origin.

- (1) China's Beauty, no.221 for a fragment of a box found at Yangmeiding site dating from the Five Dynasties period; for boxes made at various other kilns, see Kiln Sites of Ancient China, no.106-109, 116-117, 125-129, 154-158 and 162
- (2) Small covered boxes were probably used as containers for various other items, such as incense or seal-pad, but the use for cosmetic products seems to have been the main one. Small lacquer boxes with remains of cosmetic powder inside were found in a large three-tiered box containing various make-up instruments including a mirror, a hairbrush, a comb, a powder-puff, etc., discovered in a 13th century tomb in Fujian province. See WW 1977, No.7, 1-16; for boxes in silver, see WW 1961, No.11, 48-52, fig.3, 15-16 and pl.11-14; in lacquer, see WW 1966, No.5, 56-59, pl.8
- (3) Cf. M. Tregear, Chinese Greenware, no.149-150; for another qingbai box of Yue-type shape and design, decorated with an elaborately carved and combed peony spray, see Mayuyama, Seventy Years, vol.1, pl.448; for a box with a slightly domed lid and straight vertical sides decorated with a similar but slightly dissolved peony spray in the Tokyo National Museum, see Illustrated Catalogues, pl.236
- (4) Mayuyama, Seventy Years, vol.1, pl.371 for a large Ding yao box set with miniature jars, boxes and cups inside
- (5) Chūgoku Tōji Zenshū, vol.16, pl.111; this shape may also have been adopted from Yue kilns, and similar examples are illustrated in M. Tregear, op.cit., no.124 and 158

- (6) Acc. no. N2453
- (7) WW 1983, No.8, 25-32, fig.12, pl.5 (M3)
- (8) Ibid. fig.13 and 15, pl.5 (M3)
- (9) Ibid. fig.14, pl.5 (M18)
- (10) The excavation report describes the design as scrolling  
chrysanthemum, which is often the way multi-petalled convention-  
alized flowers are described by the Chinese
- (11) J. Wirgin, Sung Ceramic Designs, pl.15b
- (12) Ibid. pl.15a
- (13) M. Tregear, Song Ceramics, 159
- (14) Chūgoku Tōji Zenshū, vol.16, pl.4
- (15) Christie's sale, 24th June 1974, lot 67
- (16) KG 1978, No.2, 119-121, fig.4, pl.10
- (17) Sekai Tōji Zenshū (new edn.), vol.12, pl.153
- (18) Mayuyama, Seventy Years, vol.1, pl.447
- (19) KG 1977, No.4, 286, pl.9
- (20) Zhongguo Taoci Shi, 269; for a fragment of a box inscribed  
'Wujiaheziji' (box made by the Wu family, inscribed) found at the  
Hutian kiln site, see WW 1980, No.11, 39-49, fig.27
- (21) Mayuyama, Seventy Years, vol.1, pl.443-444
- (22) WW 1966, No.5, 56-59, fig.16; for another plain box in the Freer  
Gallery of Art, with three small cups with fluted sides and stalks  
attached to the inner base, see Oriental Ceramics, vol.9, Tokyo,  
1981, pl.48
- (23) WW 1966, No.5, 56-59, fig.17-18; see also Wenwu Ziliao Congkan,

vol.3, 154-178, fig.48-49 for a box of this type found with a silver box with lobed sides

- (24) Jiangsu Sheng Chutu Wenwu Xuanji, Beijing, 1963, pl.187
- (25) J. Wirgin, Sung-Ming, no.33
- (26) B. Gyllensvärd, Chinese Ceramics, pl.552
- (27) Nihon Shutsudo no Chūgoku Tōji (Chinese Ceramics Excavated in Japan), pl.71, 78-79, 82, 85-86, 88, 90, 102-107 and 109; see also M. Tanaka, ' Kyōzuka Shutsudo no Seihakuji Gōsu' (Ying-ch'ing Covered Boxes Excavated from Sutra Mounds - The Ornaments on Their Covers and Their Influence on Japan), in Museum 238, January 1971, 16-34
- (28) M. Tanaka, *op.cit.*, 18
- (29) Nihon Shutsudo, pl.74-77, 81, 87, 89 and 91-101
- (30) H. C. Tseng and R. P. Dart, *op.cit.*, pl.70; another example in the Ashmolean Museum illustrated in M. Tregear, *op.cit.*, pl.220 has a stemmed lotus flower with a rolled leaf at the centre of the box, suggesting that the whole was conceived as a lotus pond
- (31) Chūgoku Tōji Zenshū, vol.16, pl.2
- (32) J. Wirgin, *op.cit.*, no.34
- (33) *Ibid.* no.32; for an identical box found in a Song tomb in Jiangxi, see WW 1964, No.4, 63-64, fig.2
- (34) B. Gyllensvärd, *op.cit.*, pl.556; this design is also used as part of a composite floral scroll with phoenix in flight, e.g. Chūgoku Tōji Zenshū, vol.16, pl.69
- (35) J. Wirgin, Sung Ceramic Designs, 61-62

- (36) Ibid. pl. 25a/b
- (37) Ibid. pl. 24a/b
- (38) WW 1973, No. 5, 68, fig. 3
- (39) Oriental Ceramics, vol. 10. Tokyo, 1980, pl. 205
- (40) Chūgoku Tōji Zenshū, vol. 16, pl. 39
- (41) B. Gyllensvärd, op. cit., pl. 553
- (42) R. Y. Lefebvre d'Argencé, The Hans Popper Collection, pl. 107
- (43) Chūgoku Tōji Zenshū, vol. 16, pl. 68
- (44) Jingdezhen Wares, no. 21; for a similar box found in a hoard dating from late Southern Song or early Yuan period, see WW 1984, No. 7, 91-94, fig. 1



#### h) Incense-burners

Burning the incense, for ritual purposes as well as for pleasure, had long been an important part of the Chinese domestic life, and it is only natural that a wide variety of incense-burners, often based on metal prototypes, were made by all the major kilns of the Song period.

(1) Jingdezhen kilns seem to have produced a fair number of censers and surviving examples, including some remarkable pieces, testify to a high standard of craftsmanship and boldness among the potters in adopting difficult shapes. Unfortunately no chronological evidence is available prior to the fourth quarter of the 11th century, and there does not seem to be any example that can be dated securely to this period.

A low censer, found in a tomb dated to 1081, in Jiangsu province, has a cylindrical body and a wide horizontal flange. (2) The body is applied with moulded lion masks, each one biting a ring, and rests on a wide base carved with a row of overlapping petals and supported by vertical trefoiled feet. The contours of the carved petals and the trefoiled feet are emphasized by grooved lines. The design strongly suggests a metalwork origin. An almost colourless glaze with a slightly greenish tinge covers this piece.

A group of tall censers were made towards the end of the 11th century, with a more or less elaborately modelled base surmounted by either a deep cup or a spherical box with a pierced lid. An example of the former, measuring 13.3cm. in height, with a design of lotus petals, is in the Honolulu Academy of Art. (3) The upper half of the

censer is shaped like a lotus flower, with two rows of deeply carved overlapping petals. The flared rim is striated vertically on the outside, and a small splayed flange, also carved as a row of petals, is attached to the underside of the cup. This flange covers a narrow cylindrical support by which the cup is joined to a wide, splayed and foliated base with cloud motifs pierced through the sides. This censer is covered with a glossy pale blue glaze which shows a strong colouring where it is pooled, particularly around the petal-shaped flange, and a somewhat greyish colour around the base. The inside of the hollow base is only partly glazed. A similar censer was formerly in the collection of Sir Harry and Lady Garner. (4) This design also suggests a metalwork origin, and different versions, based on the same concept, were made by other white ware kilns in the south. (5)

A censer in the Tokyo National Museum, which is said to have been excavated from Korea, has a plain cup with rounded sides and a wide horizontal rim. (6) The base is identical to the lotus censers, and the small splayed flange, attached to the underside of the cup, is simply fluted. The censer has a domed open-work lid, surmounted by a small knob shaped like a stemmed lotus bud. This knob is surrounded by a narrow band of reticulated revolving petals, below which several rows of tiny holes are irregularly pierced, above a band of incised horizontal lines. The whole is covered with an almost colourless glaze.

Censers of this type, which are sometimes called 'tazza-shaped' censers, usually have a different type of base and no other example seems to have been recorded with a matching lid. A small example

formerly in the Dreyfus Collection, measuring about 10cm. in height, has a splayed base with a horizontal fluted flange in the middle below which the base is carved and shaped as lotus petals. (7) Another small example in the Barlow Collection, which is only 8.3cm. high, has a similar fluted flange but the base below is also simply fluted, with an everted foot-rim. (8) With a taller and slightly more elaborate version in the Honolulu Academy of Art, which is 15.2cm. high, the horizontal flange is placed somewhat lower, and the fluted flared base has its rim turned upwards and cut in the shape of pointed petals. (pl. 25) An identical censer is in the Hoyt Collection, and they are both covered with a thinly applied bluish glaze. (9) The bases of these censers are hollow and partly glazed on the inside.

A spherical censer with a splayed, flanged base pierced with cloud motifs was found in a tomb in Shandong province dating from late 11th or early 12th century. (10) The detachable upper half of the censer, serving as a lid, is pierced with a wide band of open-work net pattern below a narrow band of reticulated revolving petals surrounding a circular aperture at the top. The censer is covered with a very pale bluish glaze, including the inside of the hollow base, where traces of a circular firing device are found. An identical censer is also in the Hoyt Collection, covered with a pale greenish glaze. (11) Censers of this type measure about 13cm. in height. A similar censer in the Avery Brundage Collection has a different type of base. (12) The base, which is cylindrical at the top, is splayed abruptly under a narrow horizontal flange, and the splayed part of the base is also fluted. (13) This simple

but subtly dramatic treatment enhances the purity of form, and combined with flawless potting and a beautifully fired pale bluish glaze, pooling around the flange and the fluted base, gives an impression of unparalleled elegance.

A censer of remarkably complex form, surmounted by a lid in the shape of a realistically modelled duck, is in the Art Institute of Chicago. (pl. 26a) The lower half of the censer is made of a stemmed cup surrounded by applied lotus petals standing in the middle of a shallow basin with rounded sides and a wide horizontal rim. The lotus petals are modelled three-dimensionally and the cup appears to be a lotus flower emerging from water. The basin has a splayed foot cut into trefoil forms, a treatment already seen on the low censer from the 1081 tomb, although the surface is left plain, without any grooving. The upper half of the censer, which serves as a lid, is made of an elaborately and realistically modelled duck with an open beak, resting on a shallow cylindrical base with recessed and ribbed sides. The duck with well rendered details such as wings, feet or eyes, was most probably moulded and additional details were given by means of dotted combing, especially around the neck. This treatment, often seen on qingbai ware as a background to bud-tendril or conventionalized flower design, suggests a late 11th or early 12th century date for this piece. Other factors, including the shape of the basin with its wide horizontal rim, also seem to confirm this dating. This exceptional censer, measuring 18.8cm. in overall height, is covered with a

beautifully fired pale blue glaze. A similar design scheme was also adopted by Yaozhou potters, and a lid of a censer of this type, with a duck set on a base decorated with lotus petals, is in the British Museum. (14)

Censers in the shape of covered boxes with an open-work design on the lid were also made towards the end of the Northern Song period. (15) An example in the Hoyt Collection, 12.2cm. high, is of slightly elongated globular form, with a wide band of straight vertical border and a short, slightly splayed foot. (16) The lid is decorated with an open-work design of peony scroll, with a row of stemmed open flowers on the sides and a single open flower at the top. Another example in a Japanese collection is 10.2cm. high and decorated with a similar peony scroll but only the upper half of the lid is reticulated, and the rest of the design is simply carved. (17) The lower half of the censer is decorated with a deeply carved design of narrow overlapping petals, of the type already seen on small jars and lidded bowls. (18) A small spherical censer, also made as a covered box with a narrow band of straight vertical border, was found in a Liao tomb dating from late 11th or early 12th century, together with small hexafoil dishes and a melon-shaped box. (19) The open-work design on the lid is of a different type, with a wide band of stylised peony scroll with carved details placed around a narrow band of carved revolving petals surrounding a circular aperture at the top. The lower half of the censer is left plain, but a splayed foot, carved and shaped as a row of overlapping petals, is added. This censer is 7.8cm. high and traces of a firing disc

are found on the recessed base. A small censer with a similar open-work design on the lid is in the Barlow Collection, with a simple low foot, measuring only 5.7cm. in height. (20)

Boshanlu, or so-called hill censers, were also made in qingbai ware and a fine carved example was found in a tomb dated to 1116. (21) It has a wide cylindrical body with three small feet and a flat base, fitted with a carved and pierced conical lid. The lower half of the lid is carved with overlapping triangular motifs representing hills, with two rows of small holes pierced through. The outlines of hills are carved three times, so that the motifs stand out in relief. The upper half is pierced with a design of a multi-petalled flower, with petals radiating from the centre. This censer is covered with a glossy bluish glaze and traces of a firing device are found on the base. Another hill censer, possibly dating from the same period, and moulded with an elaborate design of craggy hills with layers of wavy contours, is in a Japanese collection. (22) The oviform censer with a narrow band of straight vertical border is supported by three small legs attached to the rounded sides of the shallow base, and the tall domed lid is pierced with cloud motifs. An irregularly cut aperture is found on the top. The censer is 8.7cm. high and the resemblance to box-shaped censers as well as the pierced cloud motifs suggest a relatively early date.

Censers of simple cylindrical form do not seem to have been very popular at Jingdezhen, but examples decorated with an elaborately carved peony scroll have recently been brought to light. (23) These censers have a low foot-rim cut into bracket shapes, and the straight vertical

sides are carved with a wide band of peony scroll with large open flowers amidst foliage, with lightly combed details. The design is similar to the peony scroll that adorns the body of a vase in a Japanese collection which has been given an early 12th century date. (24) These censers could therefore be dated safely to the first half of the 12th century.

A massive censer now in the Idemitsu Museum of Arts, with a slightly rounded cylindrical body, a tall straight foot and a sloping overhanging rim, is decorated with a boldly carved design of lotus scroll on a combed round. (25) A somewhat more loosely carved version of this design, with additional foliage of long curled form, is found on globular ewers and meiping vases dating from the 13th century. (26) It seems therefore not unreasonable to date this remarkable piece, both in terms of size and design, towards the end of the 12th century or the beginning of the 13th century. The wide band of lotus scroll is set between two narrow bands of carved pointed petals. This censer is stoutly potted, and covered with an evenly applied and beautifully fired glaze with a relatively strong bluish tinge. The centre of the interior is left unglazed, as well as the recessed base, which is burnt brown where a circular firing disc was placed. The unusual shape, with an angled tapering rim, possibly taken from a bronze prototype, was later adopted by lesser workshops in Jingdezhen using coarser material. (27)

Hill censers of a new type were introduced in the 13th century, with a conical lid and a semi-spherical base with three legs modelled as ferocious animal masks. (28) The lid is moulded with layers of

continuous W-shaped outlines of hills in relief, with vertical incised lines filling the gaps, above a band of incised key-fret border on narrow straight sides. An aperture is found at the top, and a number of small holes are pierced irregularly through the lid. The lower half of the censer is plain, except for the animal mask legs, surrounding a flat base. An identical censer in Musée Guimet is freely splashed with copper-red pigment under the glaze, so far an only recorded occurrence of such a treatment on qingbai ware dating from the Song period. (pl. 26b) In addition, three groups of copper-red dots, each group with five dots forming a simple floral design, are found around the lower half of the censer, with splashes on the forehead of the animal masks. (29) The above censers are covered with a slightly opaque pale bluish glaze, stopping short of the flat base and only partly covering the animal mask legs.

Small tripod censers of various other types were made at Jingdezhen, but the production seems to have been on a very modest scale throughout the Southern Song period, as Longquan kilns dominated the market with a vast output of varied products. (30) It is only in the Yuan period that Jingdezhen potters begin to rival those in Zhejiang province, with more heavily potted incenser-burners with a squat globular body and a tall neck with spreading sides applied with handles. (31)



- (1) For various types of incense-burners produced by Song kilns,  
see Zhongguo Taoci Shi, 298, fig. 65
- (2) KG 1959, No. 1, 46-47, fig. 2; also illustrated in Sekai Tōji Zenshū  
(new edn.), vol. 12, pl. 150
- (3) J. Wirgin, Sung Ceramic Designs, pl. 23i
- (4) Ibid. pl. 23h
- (5) Cf. Chaozhou Bijashan, fig. 16, pl. 12; Kiln Sites of Ancient China,  
no. 141
- (6) Illustrated Catalogues, no. 233; also illustrated in M. Tregear,  
Song Ceramics, pl. 194; for similar examples see also Chaozhou  
Bijashan, fig. 15, pl. 11; for the metalwork origin of this shape,  
see Y. Mino, Freedom of Clay and Brush through Seven Centuries  
in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.,  
Bloomington, 1980, 72
- (7) J. Wirgin, op.cit., pl. 29c
- (8) Ibid. pl. 29b; another censer of this type from the Keme Collection  
is also illustrated as pl. 29a; for a Ding type example from the  
same collection, see B. Gyllensvärd, Chinese Ceramics, pl. 491
- (9) H. C. Tseng and R. P. Dart, op.cit., vol. 2, pl. 58
- (10) WW 1982, No. 12, 90, pl. 8
- (11) H. C. Tseng and R. P. Dart, op.cit., vol. 2, pl. 64; for a Ding yao  
censer of similar shape, formerly in the Mayer Collection, see  
Christie's sale, 24th June 1974, lot 34
- (12) R. Y. Lefebvre d'Argencé, Chinese Ceramics in the Avery Brundage

Collection, San Francisco, 1967, pl.XLI

- (13) See Neimenggu Wenwu Kaogu 1982, No.2, 35-46, fig.2, pl.4 for a tall baluster vase decorated on the shoulder with a band of narrow petals, standing on a similar splayed fluted base, found in a late 11th century tomb
- (14) Oriental Ceramics, vol.5, Tokyo, 1981, pl.79
- (15) For earlier metalwork examples see B. Gyllensvärd, 'T'ang Gold and Silver', BMFEA 29, fig.11 and 32, pl.1e, 5d and 15c
- (16) H. C. Tseng and R. P. Dart, op.cit., vol.2, pl.65
- (17) Sekai Tōji Zenshū, vol.10, pl.7
- (18) Ibid. pl.86
- (19) KG 1978, No.2, 119-121, fig.4, pl.10
- (20) M. Sullivan, op.cit., pl.115c
- (21) Wenwu Ziliao Congkan, vol.3, 154-173, fig.37; for the origin of boshanlu see J. Fontein and T. Wu, op.cit., 103-107; for an example in silver dating from the Song period, see WW 1961, No.11, 48-52, fig.13
- (22) Mayuyama, Seventy Years, vol.1, pl.440
- (23) Sotheby's sale, 10th December 1985, lot 126; another example with unglazed rim also included in Sotheby's sale, 11th December 1984, lot 214; for a small cylindrical censer with ribbed sides, probably dating from the 13th century, see Sekai Tōji Zenshū, vol.10, fig.85; a Yuan example with carved cash-pattern is illustrated in Chūgoku Tōji Zenshū, vol.16, pl.144; deep bowls with straight sides, usually decorated with a design of overlapping petals, may have been used

- as incense-burners: KG 1965, No.1, 21-24, pl.8 and J. Wirgin, op.cit., pl.23d
- (24) Sekai Tōji Zenshū (new edn.), vol.12, pl.32
- (25) Sōdai no Tōji (Sung Ceramics), pl.50; for a set of similar white ware censers of various sizes, decorated with similar lotus or peony scrolls and found in a hoard excavated in Sichuan province, believed to be the products of local kilns, see WW 1984, No.12, 68-72, fig.2, 9-12 and 17-18
- (26) Sekai Tōji Zenshū (new edn.), vol.12, pl.159 and 167
- (27) H. C. Tseng and R. P. Dart, op.cit., vol.2, pl.76; for a plain example of this type found in a tomb dated to 1319, in Jiangxi province, see Zhongguo Taoci 1982, No.7, 97-102, fig.13
- (28) Chūgoku Tōji Zenshū, vol.16, pl.28
- (29) For similar groups of dots on Cizhou ware see Y. Mino, op.cit., fig.115-118, pl.45
- (30) Chūgoku Tōji Zenshū, vol.16, pl.25 and 33; see also Sekai Tōji Zenshū, vol.10, fig.86
- (31) Chūgoku Tōji Zenshū, vol.16, pl.161

### i) Pillows

Ceramic pillows of various shapes were made for practical use at many kilns during the Song period, particularly in Henan province, where a vast quantity of Cizhou-type pillows were made. (1) At other kilns, including major kilns such as Yue, Ding, Yaozhou and Jingdezhen, the output seems to have been much smaller, but in terms of quality and varied, often imaginative shapes, their products could easily surpass those of their rivals. (2)

An unusual bean-shaped pillow is in the Honolulu Academy of Art, decorated with an open-work design of stylized peony scroll with curled foliage around the sides and a carved design of peony scroll with combed details on the top. (pl.28) The finely carved peony scroll with a detailed depiction of flowers, set within a single grooved border, shows an influence of Yue ware. (3) Open-work scroll design of various kinds were also used at Yue kilns for covers of large incense-burners. (4) This pillow may therefore be a copy of a Yue prototype, although no such example appears to have been recorded. (5) It is covered with a somewhat unevenly applied pale blue glaze of slightly greyish tone, stopping just short of the flat base. A late 11th century date is likely for this piece.

A pillow in the Gugong Bowuguan, Beijing, is made of a pair of elaborately modelled ferocious dragons biting each other's tail, set on an oval base and surmounted by a ruyi-shaped top. (6) The sculptural rendering of dragons is vivid and dynamic, with many applied details such as ears, eyebrows or pointed claws. The scales are depicted by

means of small circles stamped all over the body, and the collar is represented by saw-toothed ribs around the neck. The gently curved ruyi-shaped top with indented corners and vertical lobed sides is decorated with an incised design of conventionalized flower and attached to the dragons by a shaft surrounded by applied petals with curled ends. The conventionalized flower design is somewhat unusual, with a small triangular flower in the middle encircled by a long sinuous stem, with lightly combed leaves looking very much like bud-tendrils. This design is set within an incised ruyi-shaped border. The whole is covered with a glossy pale blue glaze with extensive crazing at the top, and a late 11th century date also seems likely for this pillow. A related pillow with similar but rather coarsely modelled winged dragons is in the Kempe Collection. (7) The dragons have feline heads and the base is carved with triangular petal-like motifs. The top of this pillow has been lost.

Another type of pillow using a sculptural animal form is in the Museum of Fine Arts, Boston. (8) The pillow is made of a realistically modelled lion standing on its four feet, with a wide, curved and notched oval top on its back. The lion, with a fierce expression on its face, has broad jaws and looks as if it were about to jump. Lion pillows were believed to repel evil spirits, and such an expression, as well as the posture, seems perfectly fitting for the purpose. (9) The flat rectangular base is trimmed in bracket shape at both ends, and a pale glossy glaze is evenly applied. This pillow should be dated towards the end of the Northern Song period.

A small bean-shaped pillow in the Victoria and Albert Museum is decorated with a wide band of deeply carved dragon design in relief. (pl. 29) No close parallel can be found among the products of other kilns for this extraordinary bold design, with a collared and winged dragon encircling the pillow against a background of waves, with a highly stylized rendering of details. (10) A large ferocious face of the dragon with open jaws dominates the front of the pillow. Three children, playing with a ball, are lightly carved against an impressed cash-pattern background on the top, within a small bean-shaped triple incised border. This pillow is covered with a thinly applied, very pale bluish glaze. A similar pillow is in the Yeung Wing Tak Collection, with a dragon bearing a somewhat comical expression on its face. (11) The infant motifs are rather clumsily carved, and the glaze is extensively crazed. A small hole is pierced through its unglazed base with seven spur-marks. An early to mid-12th century date should be given to these pillows on the basis of cash-pattern found on the top as well as the general appearance.

A similar cash-pattern is found on a ruyi-shaped pillow with indented corners and straight lobed sides with a recessed band. (12) The top is decorated with a ruyi-shaped panel of impressed cash-pattern enclosed by a triple ribbed border with four inverted palmette motifs just inside the indented corners. The thinly applied pale blue glaze stops just above the flat unglazed base. This pillow may be slightly earlier than the above bean-shaped examples.

Rectangular pillows of ingot form with slightly incurved sides seem to have been made from about the same time, and an exceptionally long

example, measuring 41.7cm., which is decorated with panels of impressed diaper-pattern with infant motifs, has recently been seen in a saleroom in London. (13) The ends are also decorated, with a moulded design of a boy swinging his legs in the air between flower sprays. Rectangular pillows are usually shorter, and an example in the Gugong Bowuguan measures only 23.9cm. (14) This pillow is decorated with an incised design of infants amidst tendril against a back-ground of stamped small circles, set within a triple incised border. Slight indentations are found on the corners and the ends are decorated with floral sprays, set within a double incised border with inverted palmette motifs. A very pale, almost colourless glaze covers this piece. A similar pillow in the Zhenjiang City Museum is decorated with panels of carved wave pattern. (15) The ends are also decorated with floral sprays, and the glaze is said to be crazed. The above pillows all seem to date from the first half of the 12th century. (16) Some examples of this type have slightly rounded sides, with faceted edges and indented corners. Panels on the curved sides are slightly raised, decorated with moulded infant motifs set within a triple incised border. The ends are also decorated with moulded infant motifs, enclosed by a double ribbed border with inverted palmette motifs. An example in the Shanghai Museum has a slightly opaque glaze of greyish tone, while another example, in the Yeung Wing Tak Collection, has a greyish body covered with a transparent bluish glaze. (17) The last two examples probably date from the second half of the 12th century. (18) Rectangular pillows are usually fired standing on one end, with at least four spurs placed at the corners. A

small hole is pierced through the end, to avoid an explosion in the kiln during the firing.

A pillow shaped as a child resting on a bed, holding a large oval top shaped like a lotus leaf, is in the Zhenjiang City Museum. (19) The bed has six scroll feet, and the sides are carved with elaborate palmette and classical scrolls within shaped rectangular panels. The boy rests his head on a miniature ruyi-shaped pillow decorated with two bands of classical scrolls, wearing a gown with tendril scroll border. A knotted head-band is tied around his head, and the stem of the lotus leaf is held in both his hands. Similar pillows were made by Ding, Cizhou and Yaozhou kilns, with considerable variations in detail. (20) The Ding version, which is in the Avery Brundage Collection, is probably the finest example of this group, and seems certain to date from late Northern Song period. The others seem more likely to date from early Jin period, and the qingbai version, which was most probably inspired by examples from the northern kilns, would therefore be likely to date from early Southern Song period. It is beautifully modelled but the base is somewhat roughly finished, and the pale bluish glaze is well fired.

The figure of a reclining woman was also used as a base for qingbai pillows, and a beautifully modelled example was found in a Song tomb in Zhenjiang. (21) The reclining woman, clad in a simple gown and an undergarment with a design of simple floral sprays, rests on a low rectangular base with her bent arm supporting her head. The head-rest of this pillow has been lost, but the remaining shaft, with a carved design of overlapping lotus petals, rests firmly attached to the right hand side



of the reclining figure. The glaze shows a slightly greenish tinge, notably on the flat rectangular base with four corners cut away. The underside of the base is left unglazed, with grits from the firing device adhering to it. An identical pillow is in the Metropolitan Museum of Art, with a gently curved oval top. (pl. 30) The top is decorated with a vigorously carved design of peony scroll with infant motifs, and provides a useful clue for the dating of this group. The design is closely related to the peony and infants design found on shallow conical bowls, with characteristic wavy outlines of lightly combed leaves and petals. (22) Bowls of this type seem to date from middle to late 12th century, and a similar date should be given to the above pillows. A later version, possibly dating from the Yuan period, with a curved oval top incised with veins to look like a large lotus leaf, was found among the cargo discovered off the coast of Sinan in Korea. (23) The modelling is crude in comparison and the glaze seems to be somewhat opaque.

- (1) J. Wirgin, Sung Ceramic Designs, pl.41-48 and 50-52; Y. Mino op.cit., pl.14-104; Chinese Ceramic Pillows from Yeung Wing Tak Collection, Osaka, 1984 with an essay by T. Mikami on the evolution of Chinese ceramic pillows (16-23)
- (2) Sekai Tōji Zenshū (new edn.), vol.12, pl.12 and 52
- (3) Chūgoku Tōji Zenshū, vol.4, pl.200
- (4) Ibid. pl.208-209
- (5) A Korean celadon example of this type with an open-work design of lotus scroll is illustrated in M. Tregear, Song Ceramics, pl.19
- (6) Chūgoku Tōji Zenshū, vol.16, pl.67
- (7) B. Gyllensvärd, Chinese Ceramics, pl.516
- (8) Oriental Ceramics, vol.10, col.pl.80; for a similar pillow found in a Song tomb in Hubei province together with the dragon pillow mentioned above, see WW 1956, No.7, 19
- (9) Chinese Ceramic Pillows, 18; for an example from Yue kilns see Chūgoku Tōji Zenshū, vol.4, pl.184; see also J. Wirgin, op.cit., pl.36c for a qingbai model of a crouching lion
- (10) For another qingbai pillow, of ingot shape, with deeply carved designs of lion on the side panels and incised infant motifs on the top, excavated in Nanjing, see Zhongguo Gufaoci Lunwenji, Beijing, 1982, 201, pl.34
- (11) Chinese Ceramic Pillows, no.125
- (12) Christie's sale, 14th June 1982, lot 153

- (13) Sotheby's sale, 11th December 1984, lot 218; it may be noted that pillows of this type probably imitate the shape of simple woven cane pillows which are still made today
- (14) Chūgoku Tōji Zenshū, vol.16, pl.80
- (15) WW 1978, No.11, 92-93, fig.2; an ingot-shaped pillow decorated with pierced floral designs and iron dots, also in the Zhenjiang City Museum, published as fig.1 of this article seems more likely to be a northern piece: see Sekai Tōji Zenshū (new edn.), vol.12 fig.23
- (16) For a later example decorated with lightly carved lotus sprays in the British Museum probably dating from the 13th century, see Oriental Ceramics, vol.5, pl.74
- (17) Chūgoku Tōji Zenshū, vol.16, pl.92; Chinese Ceramic Pillows, no.126
- (18) For a later, plain example of shortened form with concave ends covered with a greyish glaze, see Chūgoku Tōji Zenshū, vol.16, pl.112
- (19) WW 1978, No.11, 92-93, pl.8; also illustrated in Chūgoku Tōji Zenshū, vol.16, pl.73
- (20) Sekai Tōji Zenshū (new edn.), vol.12, pl.12; M. Tregear, op.cit., pl.100; V. Reynolds et al., '2000 Years of Chinese Ceramics', The Newark Museum Quarterly 28, No.3/4, 1977, 25, pl.20
- (21) WW 1978, No.11, 92-93, pl.8; also illustrated in Chūgoku Tōji Zenshū, vol.16, pl.1; for Cizhou type pillows decorated with

an incised and painted design of a reclining female figure, see

Chinese Ceramic Pillows, no.102-103

(22) Chūgoku Tōji Zenshū, vol.16, pl.102; see also J. Wirgin, op.cit.,  
pl.20

(23) Special Exhibition of Cultural Relics Found off Sinan Coast, no.148

### III. Conclusion

A reasonably clear picture of chronological sequence for wares produced at Jingdezhen has emerged from the present study of kiln site investigations and datable tomb finds published in Chinese periodicals. With many examples of this ware distributed widely among public and private collections outside China, gaps can be filled on stylistic evidence where such finds are scarce, particularly during the Southern Song period. The problem of dating on stylistic grounds alone is that shapes and designs were not necessarily developed in a neat, logical fashion and that many shapes or designs were either retained for a long period of time, if they proved to be popular, or that old ones were sometimes revived. Therefore it is essential, if possible, to examine the physical properties of each example before reaching a conclusion, and despite the fact that there were several kilns at Jingdezhen producing qingbai ware during the Song period, there seems to be a fairly coherent pattern of development.

From late 10th century to the middle of the 11th century, Jingdezhen had a rather limited range of products, including bowls, cups and stands, ewers, vases and covered boxes. Bowls were either of angular shape, resembling alms bowls, or of rounded shape with a tall foot and lapped or foliate rim, that were developed from earlier products. Cups with elaborately constructed matching stands seem to have been made in large quantities, becoming rather tall towards the middle of the 11th century. Ewers with a globular body and a cylindrical neck, fitted with a knobbed lid and accompanied by a

matching basin, began to be made alongside coarser examples imitating Yue or northern white ware shapes. Tall meiping vases were also made, and they could be decorated with carved floral designs. The influence of Yue ware seems to have been fairly strong, and a small number of decorated pieces were made, closely resembling the refined celadon ware from the neighbouring Zhejiang province. A large majority of pieces dating from this period, however, were plain and tended to be heavily potted. The glaze was often unevenly applied, and the firing does not seem to have been properly controlled, resulting in a yellowish colour or extensive crazing.

Many new shapes were introduced around the middle of the 11th century, including small dishes with a tall foot and flattened rim, or conical bowls of various sizes also with a tall, cylindrical foot. These were sometimes decorated with sketchy floral designs. A new, simpler type of cup-stands began to be made, while ewers with lids surmounted by knobs shaped as a seated lion became very popular. Ewers of this type, as well as the matching basins, were frequently decorated with lappet motifs or conventionalized flower scrolls, and the latter can also be found on tall meiping vases. Covered boxes with a splayed foot and a domed top probably began to be made around this time, sometimes decorated with sketchy incised designs. The potting has become finer, particularly for smaller pieces, and the glaze, thinly and fairly evenly applied, began to show an attractive bluish tinge under a glossy surface, although in many cases it tended to be almost colourless.

Further additions to the repertory of shapes were made towards the end of the 11th century, while many of the older shapes were retained. Foliate dishes of various shapes began to be made, often decorated with slip-trail ribs, as well as shallower bowls, either of conical shape with straight sides, or with rounded sides and notched rim. These bowls were usually decorated with a slightly dissolved version of the conventionalized flower design, with dotted combing, that is closely related to the bud-tendrill design found on a group of smaller meiping vases introduced at about the same time. Other designs found on these shallow bowls include realistic peony sprays, lotus scrolls, wave pattern with infant motifs, and a design of phoenixes in small oval panels. The last is often found on bowls with the cavetto turned abruptly outward. Meanwhile, deeper bowls continued to be made, retaining early shapes and remaining mostly undecorated. A new type of cups and stands emerged, with shallow conical cups with foliate rim and lower stands sometimes pierced with cloud motifs, superseding the taller, more robust type. Melon-shaped ewers, vases and covered boxes were introduced at this time and seem to have become very popular, while earlier shapes were discarded. Small jars and lidded bowls with a beautifully carved design of overlapping lotus petals were also made, and a wide variety of incense-burners, based on complicated metal shapes, were produced with admirable skill and ingenuity. Technical sophistication of Jingdezhen potters at this time was remarkable, producing beautifully potted elegant pieces decorated with fluently



carved designs and covered with a thinly applied, smooth, glossy pale blue or colourless glaze.

Many of the shapes and designs that were introduced towards the end of the 11th century continued to be used in the early decades of the 12th century, while a new generation of products emerged towards the middle of the century to replace those that were being discarded. The use of fushao firing method, introduced in the second half of the 11th century, became more commonplace and small dishes with unglazed rim, often decorated with floral designs, began to replace plain foliate dishes. Larger saucer dishes with various lotus designs, to be used with small matching bowls, also began to be made. Deep plain bowls with a tall cylindrical foot ceased to be made, and shallow bowls with either rounded or straight sides continued to be made with a variety of new designs, that include wave-pattern with fishes or 'chi' dragons, peony scrolls with infant motifs, lotus scrolls or single peony sprays. Conventionalized flower designs were phased out, alongside melon-shaped ewers, vases or boxes. Small moulded ewers, jars and covered boxes began to be made in large quantities, with simple floral designs. Pillows also became part of the repertory of shapes, decorated with moulded patterns. The glaze began to be rather thickly applied, resulting in a strong bluish tinge.

By the middle of the 12th century, most of the earlier shapes have been discarded, and the repertory of shapes became somewhat impoverished. Small dishes with unglazed rim with an almost abstract

design of peony were introduced alongside those with a moulded design of fishes. Moulded dishes and saucers with fluted sides were also made, with wide flattened rim. Lobed dishes and bowls with unglazed rim also became popular, usually decorated with a sketchy incised design. Large conical bowls with slightly rounded sides and a low tapering foot became the commonest shape among bowls produced at this time, with peony sprays, skewed lotus panels, wave pattern with fishes or peony scrolls with infant motifs carved on the inside. These designs became increasingly dissolved towards the end of the 12th century, while bowls fired upside-down, decorated either with moulded designs or slip-trail ribs, the latter often combined with a sketchily incised design of fishes amidst waves, became predominant. Small conical bowls continued to be made, with various moulded designs. Cup-stands no longer seem to have been produced, although small cups continued to be made, with unglazed rim. Other shapes, such as ewers, vases or incense-burners were not abandoned altogether but they became rarer and tended to be roughly finished. Small moulded pieces such as jars or covered boxes continued to be made in large quantities. The glaze remained fairly strongly tinted, while the application became somewhat uneven, and the body became less compact. Although the potting was still generally good, finer details tended to be neglected.

The 13th century saw a continued decline in the quality with little change in the range of products available, the proportion of moulded wares increasing even further. The firing does not seem to

have been properly controlled, and the glaze is often opaque, with yellowish or greyish colouring. However, some pieces of surprisingly high quality were also made during this period, including tall meiping vases and squat globular ewers decorated with either incised spiral cloud motifs or boldly carved peony and lotus scrolls. Some of the early Yuan wares produced at Jingdezhen were based on products of this period.

Both in terms of shape and design, the influence of metalwork seems to have been very strong throughout the Song period, while that of other kilns, such as Ding, Yue or Yaozhou, seems to have been limited. It is difficult to find close parallels among products of such kilns for many of the designs used on the qingbai ware from Jingdezhen, and the most likely source of inspiration is, in many cases, contemporary silver-ware. As for the shapes, it should also be pointed out that many of the Northern Song shapes adopted at Jingdezhen were identical to those of contemporary lacquer-ware, suggesting a close link between wares made of different materials in different localities. Of various motifs used to decorate the ware, floral motifs remained predominant, with peony being by far the most popular flower. Lotus was used less conspicuously, and often in the form of petals, integrated to an overall design, rather than as an independent subject. The same can be said of mallow and chrysanthemum flowers, although these, as well as lotus, occur more frequently in later moulded designs. Animals were rather rare, except for fishes amidst waves and phoenixes that became an

important part of later moulded designs. The infant motif was introduced during the 11th century, and became increasingly popular in the course of the 12th century, when it was associated with peony scrolls. Most of these motifs had symbolic connotations of auspicious nature. Many of the designs, once adopted, tended to remain in use for a long period of time, sometimes for several decades, although carved designs became dissolved rather quickly.

The developments described above not only reflect the changes in taste, of the emerging middle classes that provided ready markets for the ware, but also social, economic and institutional changes that affected the ceramic industry which was already a highly organized, efficient, profit making business concern. If economic prosperity and relative political stability of the Northern Song period, combined with an abundant supply of good raw materials and an efficient water transport system, allowed Jingdezhen to establish itself as a leading centre of porcelain production in the south, with extremely refined products, harsher economic realities and institutional hindrances, together with a temporary shortage of good raw materials, later dictated methods of production that lowered the quality of the ware considerably and therefore rendered competition with other kilns very difficult. That kiln owners and potters of Jingdezhen could handle such a situation, despite temporary closures of some kilns, to continue production and to re-establish themselves during the Yuan period with a new body

material, a new glaze and innovative decorative techniques, was  
a truly remarkable achievement.

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V. Descriptive List of Illustrations



slightly greenish tinge; the concave unglazed base with reddish brown marks

Victoria and Albert Museum

D. 10.8cm. ca. 1100

- P1.3b A shallow dish with straight spreading sides and a slightly concave base decorated with a sketchily incised design of peony spray covered with a pale blue glaze; the rim unglazed

Victoria and Albert Museum

D. 10.5cm. mid-12th/early 13th century

- P1.4a A shallow dish with straight, slightly spreading sides and a flat base decorated with an elaborately and shallowly carved peony scroll with hatched foliage details covered with a pale bluish glaze; the rim unglazed and bound with copper

Musée Guimet (Calmann Coll.)

D. 12.3cm. early 12th century

- P1.4b An octafoil dish with lobed, bracket-shaped rounded sides and a slightly concave base decorated with a carved lotus spray and covered with a pale blue glaze; the rim unglazed

Musée Guimet (Calmann Coll.)

D. 13.8cm. mid-12th century

- P1.5 A shallow hexafoil saucer with steeply tapering sides and flattened, notched and shaped rim decorated with a carved and

combed design of skewed petals surrounding a slightly recessed centre with a carved lotus spray, covered with a pale bluish glaze with a relatively large oxidized area showing a yellowish grey colour; the flat base unglazed

British Museum

D. 18.1cm.

mid-12th century

- P1.6a A shallow saucer of concave form with flattened, scalloped rim decorated with a moulded design of lotus scroll on the rim and a carved lotus spray within a slightly recessed roundel at the centre, covered with a pale blue glaze extending over a low foot-rim and the base; raised edges of the rim unglazed

Musée Guimet (Calmann Coll.)

D. 17.3cm.

early/mid-13th century

- P1.6b A shallow saucer of concave form with a slightly raised border and a recessed base decorated with a sketchily incised lotus spray within an incised double circle at the centre covered with a pale blue glaze extending over the base; the rim unglazed

Musée Guimet (Calmann Coll.)

D. 16cm.

late 13th century

- P1.7 A deep bowl with rounded sides, flared, notched rim and a tall, wide cylindrical foot, covered with an unevenly applied, extensively crazed almost colourless glaze with a slightly

greenish tinge; the inside of the foot partly glazed, with a reddish brown mark on the unglazed base

Musée Guimet (Calmann Coll.)

D. 16cm.

late 10th/early 11th century

- P1.8 A deep bowl with slightly lobed rounded sides, flared, notched rim and a tall cylindrical foot, covered with a pale blue glaze; the inside of the foot partly glazed, with a reddish brown mark on the unglazed base

Ashmolean Museum

D. 15.9cm.

mid/late 11th century

- P1.9 A shallow bowl with spreading sides and notched rim decorated with three sketchily carved phoenixes in oval panels and covered with a greyish glaze; the inside of the narrow tapering foot unglazed

Victoria and Albert Museum

D. 17.5cm.

late 11th century

- P1.10a A shallow bowl with rounded sides, slightly flared notched rim and a low tapering foot decorated with an elaborately carved peony spray with combed details, covered with a pale bluish glaze; the unglazed base with dark brown grits

British Museum

D. 19.4cm.

late 11th/early 12th century



Pl.10b A shallow conical bowl with straight sides and a tapering foot decorated with an incised conventionalized flower design with dotted combing, covered with a pale blue glaze; the shallowly cut unglazed base showing a dark brown colour

British Museum

D.14.6cm.

ca.1100

Pl.11 A shallow bowl with rounded sides, notched rim and a narrow tapering foot decorated with a carved design of lotus amidst dense foliage and covered with a pale blue glaze; the unglazed base with reddish brown marks

Musée Guimet (Calmann Coll.)

D.18.4cm.

early/mid-12th century

Pl.12a A shallow bowl with slightly rounded, spreading sides and a low tapering foot decorated with a carved design of infants amidst scrolling peonies with pomegranate-like flowers and dense foliage, covered with a pale blue glaze; the shallowly cut unglazed base showing a buff colour

Musée Guimet (Calmann Coll.)

D.19.4cm.

mid/late 12th century

Pl.12b A conical bowl with slightly rounded sides, flared, notched and shaped rim and a low tapering foot decorated with a carved and combed design of skewed petals and an incised lotus spray in

a small roundel at the centre, covered with a pale blue glaze;  
the shallowly cut unglazed base showing a buff colour

Musée Guimet (Calmann Coll.)

D. 19.5cm.

mid/late 12th century

P1.13a A small bowl with rounded sides and a low foot decorated with  
a sketchily incised design of dissolved infant motifs in small  
oval panels, covered with a pale blue glaze extending over the  
base; the rim unglazed

Musée Guimet (Calmann Coll.)

D. 11.2cm.

late 12th/early 13th century

P1.13b A shallow bowl with rounded sides, flat base and a low foot  
decorated with a carved design of lotus and arrowheads on the  
inside and carved overlapping lotus petals on the outside,  
covered with a pale bluish glaze extending over the thinly cut  
foot-rim and the base; the rim unglazed

Musée Guimet (Calmann Coll.)

D. 15.5cm.

late 12th/early 13th century

P1.14 A shallow bowl with rounded sides and a low foot decorated with  
a moulded design of various flowers in vases and basins set in  
panels separated by narrow ribs, surrounding a roundel with  
a pair of phoenixes and the whole set below a key-fret border,  
covered with a pale blue glaze extending over the base; the

rim unglazed

Ashmolean Museum

D. 19.4cm.

late 12th/early 13th century

- Pl. 15 A cup with lobed rounded sides, slightly flared rim and a splayed foot and a matching stand with a raised horizontal flange, vertical, lobed rim and a short cylindrical foot, both covered with an extensively crazed, almost colourless glaze with a slightly greenish tinge; the unglazed base of the cup and the pierced, unglazed base of the stand showing a buff colour  
Musée Guimet (Calmann Coll.)

D. 8cm. (cup) and 11.8cm. (stand)

H. 5.4cm. (cup) and 3cm. (stand) late 10th/early 11th century

- Pl. 16a A small cup with rounded sides and a tall splayed foot and a matching stand with a raised horizontal flange and a tall, slightly splayed foot, both covered with an almost colourless, greyish glaze with a slightly bluish tinge; the partly glazed base of the cup and the pierced, unglazed base of the stand with reddish brown marks and grits

Victoria and Albert Museum

D. 6.7cm. (cup) and 12.6cm. (stand)

H. 6cm. (cup) and 7cm. (stand) mid-11th century

Pl. 16b A tall cup-stand with a large cup-shaped top, lobed and foliated flange with overhanging vertical rim and a tall splayed foot, covered with an almost colourless glaze with a slightly greenish tinge; the inside of the hollow foot partly glazed, with grits adhering to the base

Victoria and Albert Museum

H. 9.7cm.

ca. 1100

Pl. 17 A shallow hexafoil cup with flared, notched rim and a splayed foot, and a matching stand with a lobed, foliated flange and a low splayed foot, both covered with a pale, almost colourless bluish glaze; the pierced and partly glazed base of the stand showing a buff colour

British Museum

D. 10.5cm. (cup) and 14.6cm. (stand)

H. 5.1cm. (cup) and 3.8cm. (stand) late 11th/early 12th century

Pl. 18 A globular ewer with a cylindrical neck, flattened shoulder, lobed sides and a low, petal-shaped foot, applied with a strap handle and a bent spout, decorated with a carved design of petals around the neck, with a lid surrounded by carved overlapping petals and surmounted by a seated lion; a matching basin with lobed sides, foliated rim and a splayed foot, decorated with an incised scroll border with hanging lappet motifs and a row of carved overlapping petals around the foot; both

covered with an almost colourless glaze with a slightly greenish tinge, extending over the recessed base of the ewer with four spur-marks; four more spur-marks on the inside of the basin; the recessed, unglazed base of the basin with traces of a firing disc

British Museum

D. 15.5cm. (ewer) and 17.3cm. (basin)

H. 21.6cm. (ewer) and 15cm. (basin) mid-11th century

Pl. 19a A melon-shaped ewer with a lobed oviform body and a tall flared neck, applied with a strap handle set with a small loop and a long bent spout, covered with an almost colourless glaze with a slightly greenish tinge; the partly glazed inside of the wide cylindrical foot with dark brown grits

British Museum

H. 16.6cm. late 11th century

Pl. 19b A small globular ewer with slightly lobed sides, flattened shoulder and a short cylindrical neck, applied with a strap handle and a short spout, decorated with a carved horizontal rib, bands of incised vertical lines and a pair of small palmette-shaped upstanding panels on the shoulder, covered with a pale bluish glaze; the slightly concave base unglazed

Ashmolean Museum

H. 7.5cm. late 11th century

Pl.20a A pear-shaped ewer applied with a strap handle set with a small loop and a bent spout, with a shallow domed lid with a coiled stalk knob, covered with a thickly applied pale blue glaze stopping short of the flat unglazed base

Musée Guimet (Calmann Coll.)

H. 13.6cm.

late 12th/early 13th century

Pl.20b A ewer shaped as a double gourd, with a long strap handle set with a small loop and a bent spout, both attached to the bulbous body with palmette-shaped panels in relief with hatched details, and with a small domed lid set with another small loop and a stalk finial, covered with a pale blue glaze; the slightly concave unglazed base with four brown spur-marks along the edges

British Museum

H. 20.8cm.

late 11th/early 12th century

Pl.21 A tall oviform meiping vase decorated with four panels of incised conventionalized flower scrolls, with two flowers arranged vertically in each panel against a background of dense foliage, panels separated by bands of incised vertical lines, covered with an almost colourless glaze with a slightly greenish tinge, stopping unevenly short of the recessed base with reddish brown grits; the neck reduced

British Museum

H. 32.6cm.

mid-11th century

- P1.22a A small jar of hemispherical shape with a short cylindrical neck and sloping shoulder decorated with incised concentric semi-circles and covered with a pale bluish glaze extending over a low foot-rim and a small flat base with fragments of white fireclay  
Musée Guimet (Calmann Coll.)  
D. 9cm. mid-11th century
- P1.22b A melon-shaped vase with a wide flared neck, overhanging rim, lobed oviform body and a fluted, splayed foot, covered with an almost colourless glaze with a slightly greenish tinge; the partly glazed inside of the foot with dark brown grits  
British Museum  
H. 13.2cm. late 11th century
- P1.23 A tall melon-shaped vase with a trumpet-shaped neck decorated with a band of carved lotus petals, lobed oviform body and a low splayed foot carved as a row of overlapping petals, covered with a pale blue glaze; the recessed unglazed base with dark brown grits  
British Museum  
H. 25.5cm. late 11th/early 12th century
- P1.24a A pair of squat globular vases with a ribbed neck and everted rim decorated with carved peony scrolls against a hatched ground, covered with a pale blue glaze stopping short of the

flat unglazed base with five brown spur-marks along the edges

Idemitsu Museum of Arts

H. 15.1cm. and 15.4cm. mid-12th century

- P1.24b A meiping vase with a ribbed neck decorated with a boldly carved peony scroll against a hatched ground covered with a thickly applied pale blue glaze stopping above the recessed base showing a strong buff colour

Victoria and Albert Museum

H. 23.9cm. 13th century

- P1.25 A tazza-shaped incense-burner with a deep cup-shaped top with a wide horizontal rim set on a tall stepped stem with a splayed fluted flange attached to the underside of the cup and a splayed foot carved and shaped as a row of pointed petals emerging below a narrow horizontal fluted flange, covered with a pale blue glaze; the inside of the hollow foot partly glazed

Honolulu Academy of Art

H. 15.2cm. late 11th/early 12th century

- P1.26a An incense-burner with a cup-shaped top surrounded by two rows of applied lotus petals standing on a stem attached to a shallow basin with a wide horizontal rim, rounded sides and trefoiled feet, the shallow lid with ribbed sides surmounted by



an elaborately modelled duck with combed details, the whole covered with a pale blue glaze

Art Institute of Chicago

H.18.8cm.

late 11th/early 12th century

- Pl.26b A small tripod boshanlu incense-burner with a conical lid moulded with rows of continuous W-shaped lines in relief with vertical ribs filling the gaps, pierced irregularly with small holes and with a large aperture at the top, narrow vertical sides incised with a key-fret border; the lower half with rounded sides and a flat base supported by three legs moulded as animal masks; covered with a slightly opaque pale blue glaze stopping short of the flat base, the lid splashed freely with copper-red and the lower half decorated with groups of copper-red dots, with further dots on the forehead of animal masks

Musée Guimet (Calmann Coll.)

H.9.5cm.

13th century

- Pl.27a A circular covered box with a domed top, straight spreading sides and a splayed foot, the inside set with three shallow bowls and applied with floral motifs, covered with an almost colourless glaze with a slightly greenish tinge; the inside of the foot partly glazed

Victoria and Albert Museum

D.9.5cm.

mid/late 11th century

- P1.27b A circular covered box with a flat top with sloping edges and narrow straight sides, the top decorated with a sketchily incised floral design and the inside set with three shallow bowls and stems, covered with a greyish glaze with a greenish tinge; the base unglazed  
Honolulu Academy of Art  
D. 12.1cm. mid-11th century
- P1.28 A bean-shaped pillow decorated on the top with an elaborately carved peony scroll with combed details and on the sides with a wide band of open-work peony scroll, covered with an unevenly applied pale blue glaze of slightly greyish tone, stopping short of the flat unglazed base  
Honolulu Academy of Art  
L. 22.8cm. mid/late 11th century
- P1.29 A bean-shaped pillow decorated on the top with carved infant motifs against a background of impressed cash-pattern and on the sides with a boldly carved winged dragon encircling the pillow against a ground of concentric waves, covered with a pale bluish glaze stopping short of the flat unglazed base pierced with a hole  
Victoria and Albert Museum  
L. 17.8cm. early 12th century

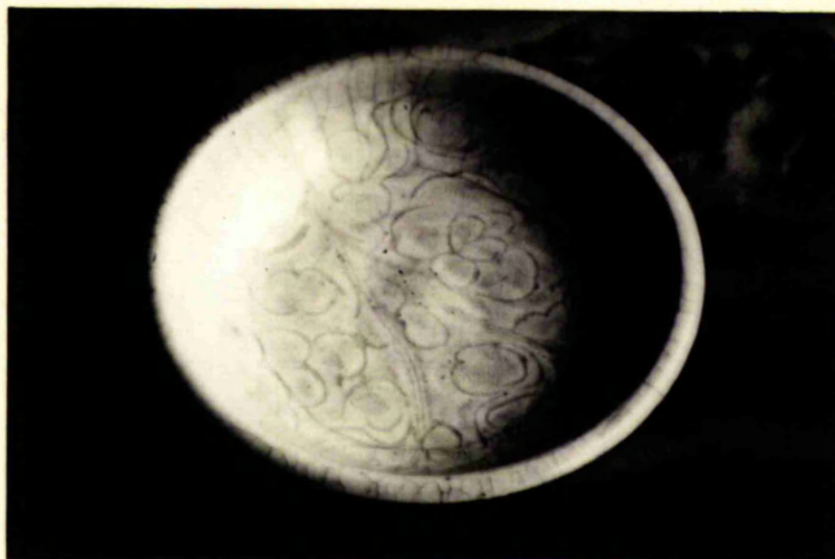
P1.30    A pillow modelled as a reclining female figure with carved and combed details set on a low rectangular stand, her head resting on her left arm, surmounted by a curved oval panel decorated with a carved design of infants amidst peony scroll with dense foliage, the panel resting on a shaft carved with overlapping petals, covered with a pale blue glaze; the flat unglazed base impressed with a four-character inscription enclosed in a rectangle possibly reading 'Yejiashifu' (master of the house of Ye)

Metropolitan Museum of Art

L. 22.9cm.

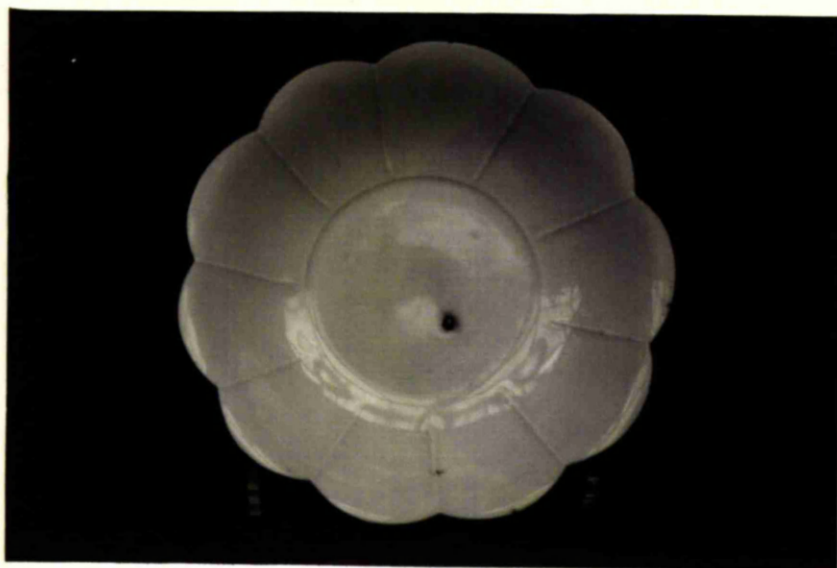
mid-12th century

## VI. Plates





2A



2B



3A



3B



4A



4B





5



6A



6B

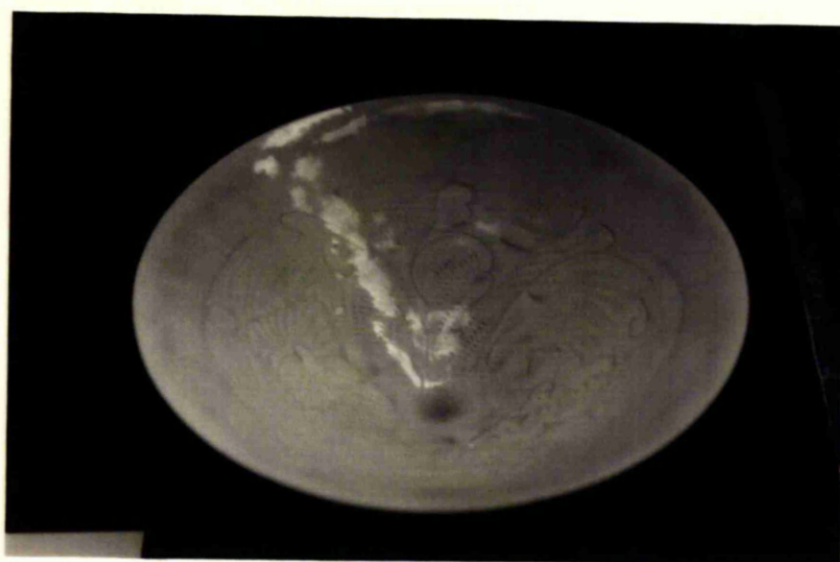






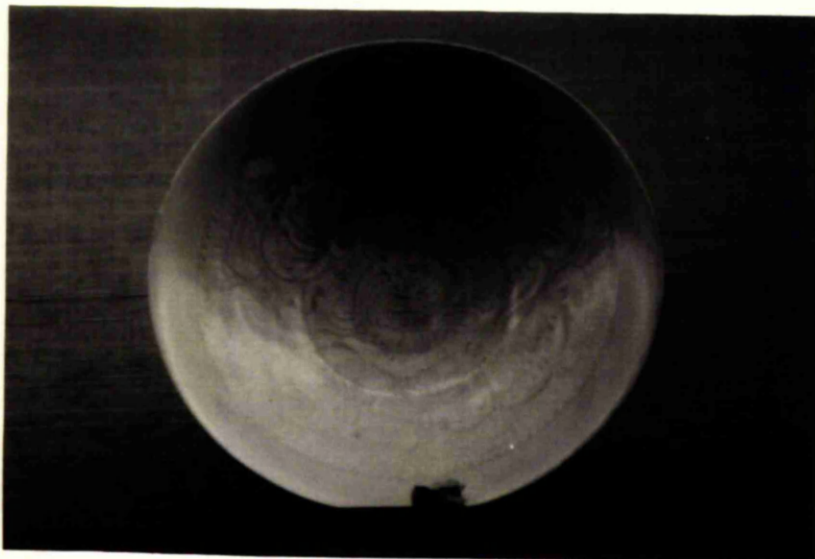


10A

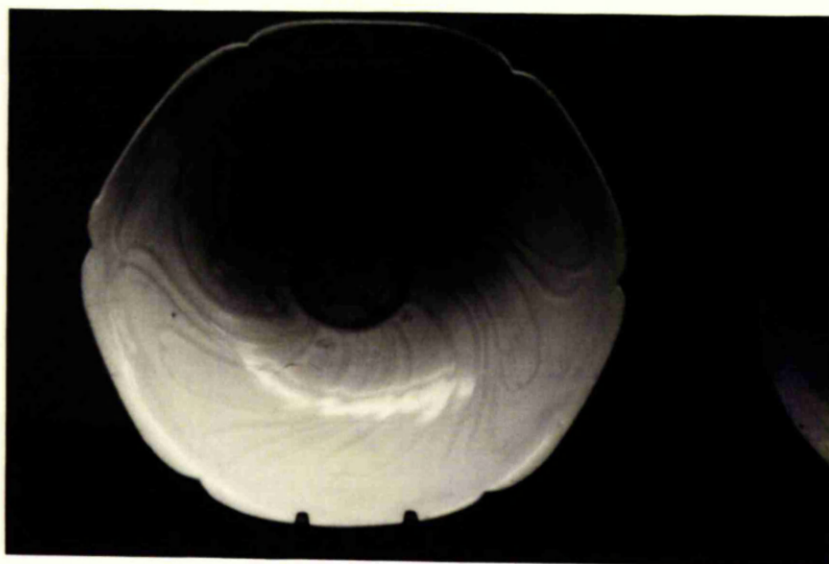


10B





12A

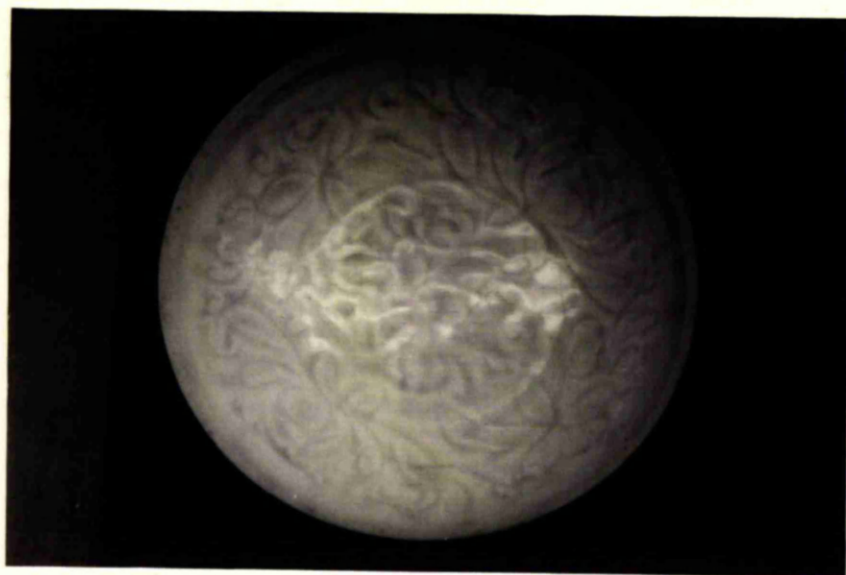


12B

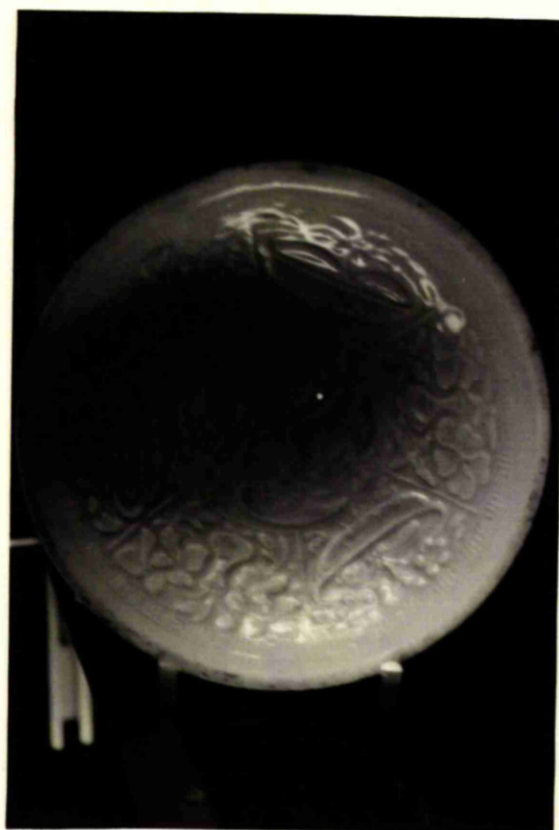




13A



13B



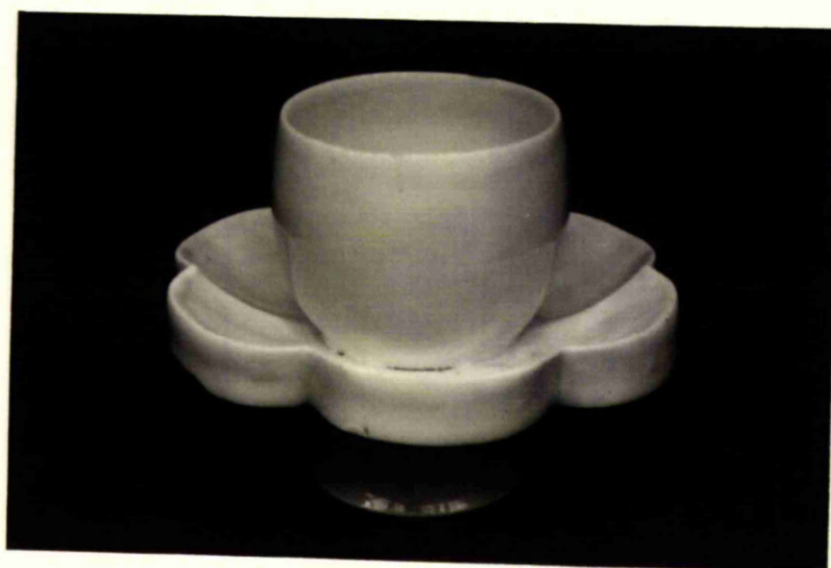
14



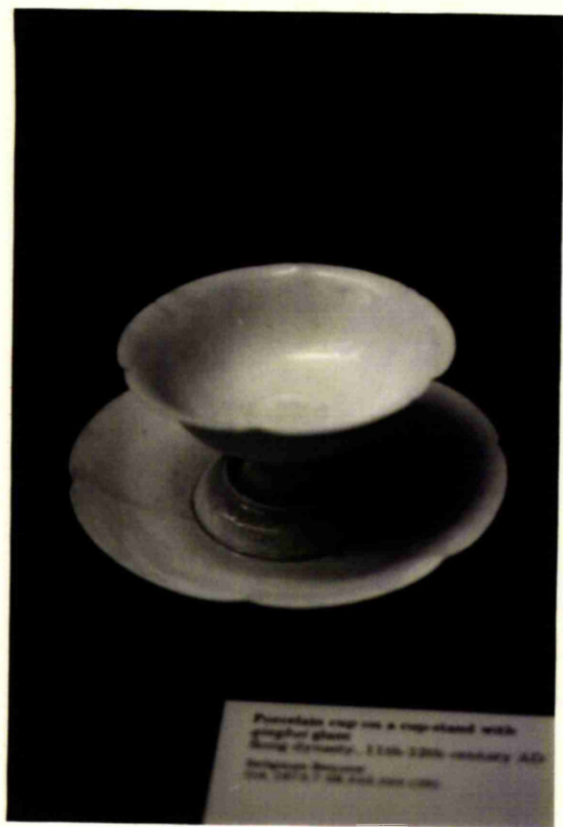
15



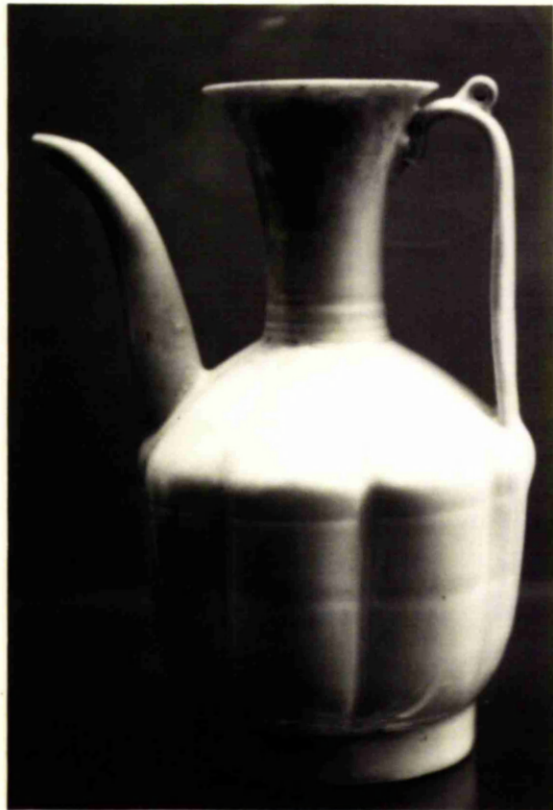
16A



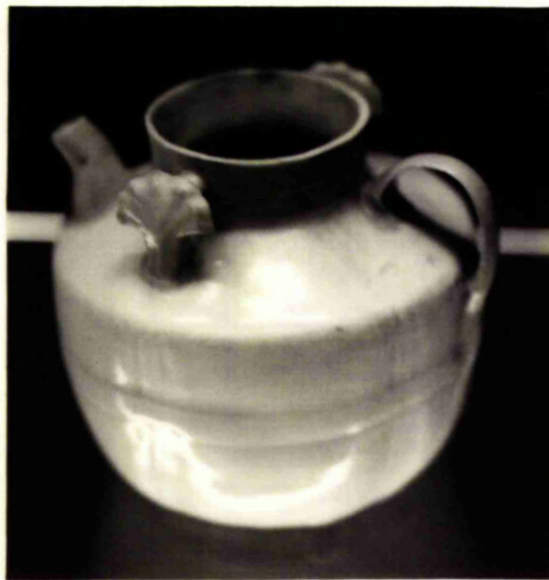
16B



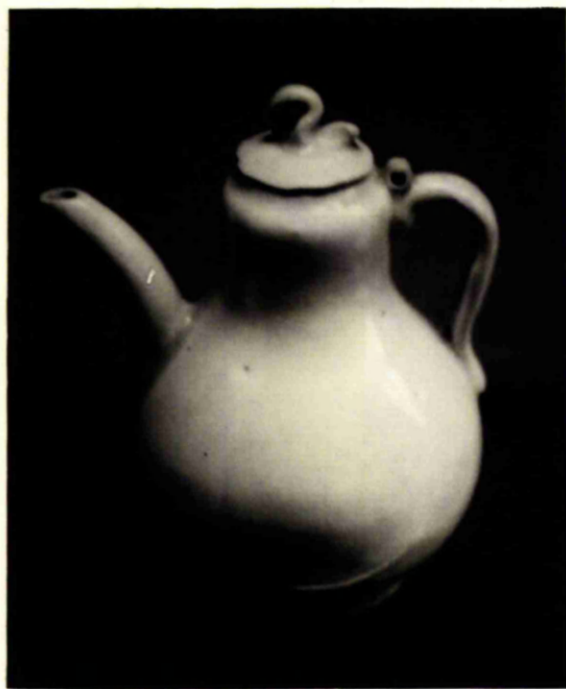




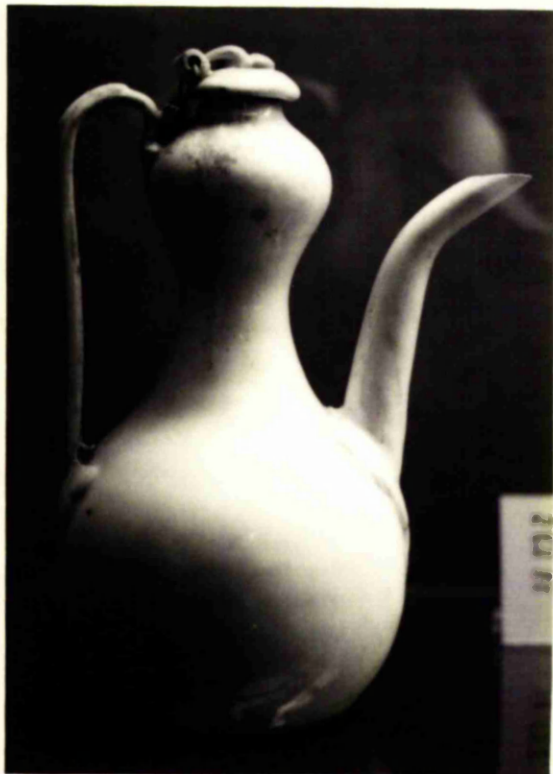
19A



19B

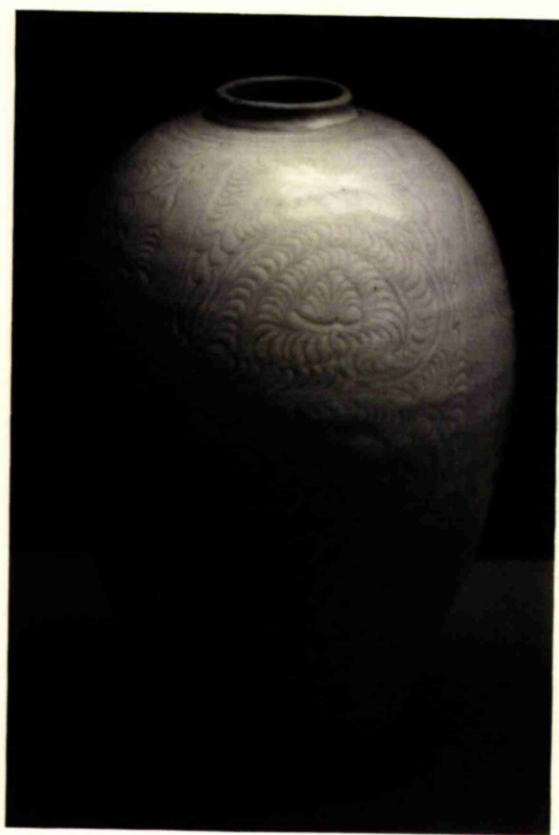


20A



20B





21



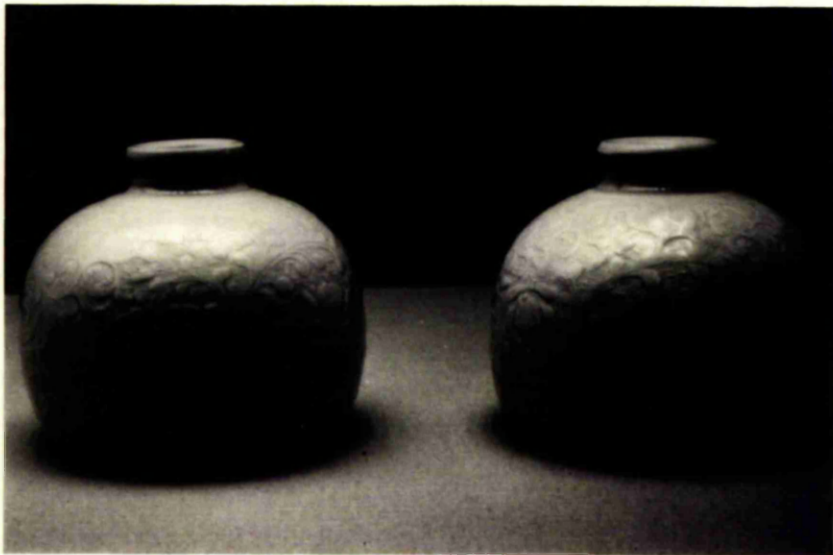
22A



22B



23



24A



24B



25



26A



26B



27A



27B









